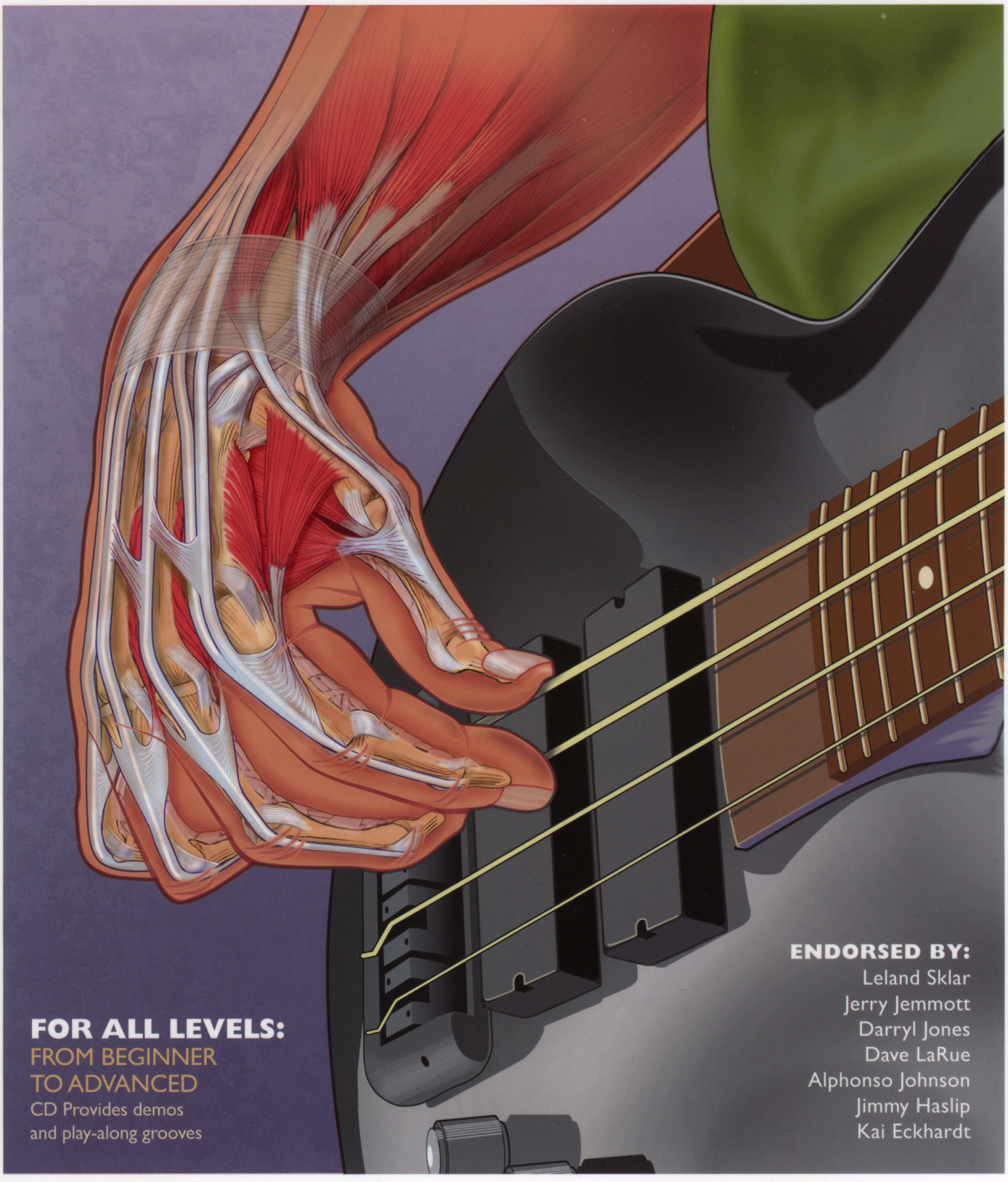
VISIT…

CD INCLUDED

BASS AEROBICS

BY JON LIEBMAN

A **52-WEEK**, One-Exercise-Per-Week Workout Program for Developing, Improving, and Maintaining Bass Guitar Technique



FOR ALL LEVELS:
FROM BEGINNER TO ADVANCED
CD Provides demos and play-along grooves

ENDORSED BY:
Leland Sklar
Jerry Jemmott
Darryl Jones
Dave LaRue
Alphonso Johnson
Jimmy Haslip
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BY JON LIEBMAN

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RECORDING CREDITS

Bass: Jon Liebman

Drum programming: Jon Liebman

Guitar: Jake Reichbart

Recorded December 2010

CRITICAL ACCLAIM

"*Bass Aerobics* by Jon Liebman is a valuable tool for all serious bassists. An absolute must-have!"

—**Leland Sklar** (L.A. studio legend)

"*Bass Aerobics* opens up many musical possibilities and at the same time improves your skill as a bass player. A great approach to the endless challenge of making your groove happen!"

—**Jerry Jemmott** (Atlanta Records/Muscle Shoals pioneer; bassist with Aretha Franklin, King Curtis, B.B. King, Wilson Pickett, Roberta Flack)

"In *Bass Aerobics*, Jon Liebman puts you through your finger exercises and reading paces while still managing to keep it fun and ensemble-based. Jon takes you along simply enough at the beginning, but before long he's got you moving through some pretty sophisticated etudes, all the while keeping the emphasis on reading and grooving. This is a great tool. Great preparation for most anything you might encounter in the musical real world. Well done, Jon!"

—**Darryl Jones** (Bassist with Miles Davis, Sting, Madonna, the Rolling Stones)

"Jon Liebman's newest book, *Bass Aerobics*, is unique because it is filled with great material presented in a very usable, musical fashion. Check it out!"

—**Dave LaRue** (Bassist with Steve Morse, the Dixie Dregs, Steve Vai, Joe Satriani, Eric Johnson)

"The *Bass Aerobics* book sheds some light on the realities of playing the bass guitar. Having solid foundational skills is absolutely necessary in order to become the best musician you are capable of being."

—**Alphonso Johnson** (Bassist with Weather Report, Billy Cobham, George Duke, Santana; solo artist)

"*Bass Aerobics* by Jon Liebman is jam-packed with wonderful exercises. Jon has created a very musical, fun way to practice, while improving your skills! It's also great to have the CD to listen to and play along with. I've thoroughly enjoyed working out of this book. *Bass Aerobics* is a fantastic book to add to anyone's practice regime!"

—**Jimmy Haslip** (Bassist with the Yellowjackets; composer, producer)

"Truly an impressive compilation of valuable material for the working bassist. With *Bass Aerobics*, Jon Liebman manages to find a perfect balance between the realm of exercise and the world of working knowledge. No matter what level you are on or which style you currently like, this book will get you on the fast lane to reading music, as it contains both tab and standard notation, plus a vast variety of styles and key signatures. *Bass Aerobics* is meticulous, intelligent, creative, relevant, and fun. An essential addition to your modern bass library."

—**Kai Eckhardt** (Bassist with John McLaughlin, Billy Cobham, Garaj Mahal)

INTRODUCTION

The purpose of this book is to make you a better bass player. A good bass player is someone who is both technically proficient on the instrument and a great *groover*! Throughout the book, we'll focus on improving your technical command of the bass, all within the context of that all-important groove. As I've stated in each of my books, "Groove is everything, and everything must groove."

Bass Aerobics is structured as a series of technical exercises, similar to aerobic workouts, enabling you to practice proper technique and good grooving at the same time. Think of this book either as a collection of exercises that groove, or as a bunch of grooves that are good for you. Whatever you decide is okay, as long as you practice each selection carefully and deliberately. Doing so will undoubtedly make you a better bass player!

Throughout *Bass Aerobics*, we'll cover a variety of bass techniques (chromatics, scales and arpeggios, string crossings, and slapping) as we travel through several musical genres (rock, funk, R&B, blues, and more). Some of the workouts are basic and straightforward, while others are quite advanced.

Each chapter highlights a different bass technique. **Chapter 1** contains grooves with lots of chromatic runs. We'll do plenty of moving up and down the fingerboard, one fret at a time, all within the framework of a groove. We'll take a similar approach in **Chapter 2**, as we play grooves that contain scale and arpeggio runs, and in **Chapter 3** we'll make use of string-crossing patterns that are sure to catapult your bass playing to untold heights!

Chapter 4 is devoted entirely to slapping and popping. Though we covered this concept thoroughly in my first Hal Leonard book, *Funk Bass*, we'll stretch out here, working with longer grooves. We'll focus on playing each selection accurately and consistently, as in a real-live situation with a band.

Finally, in **Chapter 5**, we'll play some very advanced patterns that incorporate all the techniques covered in the first four chapters. Take your time and practice these grooves carefully. You'll feel an incredible sense of accomplishment once you get through them.

Use the accompanying CD as much as you need. As in all of my books, the guitar and drums are on the left channel and the bass, all by itself, is on the right. With the recording mixed this way, you'll have three options for using the CD: 1) listening to whole band; 2) jamming along with the guitar and drums; or 3) isolating the bass.

Another similarity to my previous books is that the grooves are written in all keys (not just E and A!). Great bass players are proficient at reading, playing, and grooving in every key!

Feel free to experiment with the tempos and to make other variations as your musicality and creativity dictate. Ultimately, your goal is to be able to groove, not just play somebody else's notes (no matter how wonderful those notes may be!).

I play through every groove once on the recording, but you should practice each one over and over (which I've indicated with repeat signs on either end of the workouts). To make this easier, you'll notice on the CD that each workout leads immediately into the next, with no gaps or announcements. This way, you can loop each track on your stereo system and play along (i.e., "work out") with it as many times as you like! Once the groove finishes, the count-off will immediately start again, and you're ready to kick off another time through.

I recommend progressing through this book at your own pace (or according to the pace your teacher recommends). Think about what a great player you'll be this time next year if you master an average of one exercise per week for the next fifty-two weeks!

Congratulations on your commitment to becoming a truly great bass player. Have fun and good luck!

J.L.

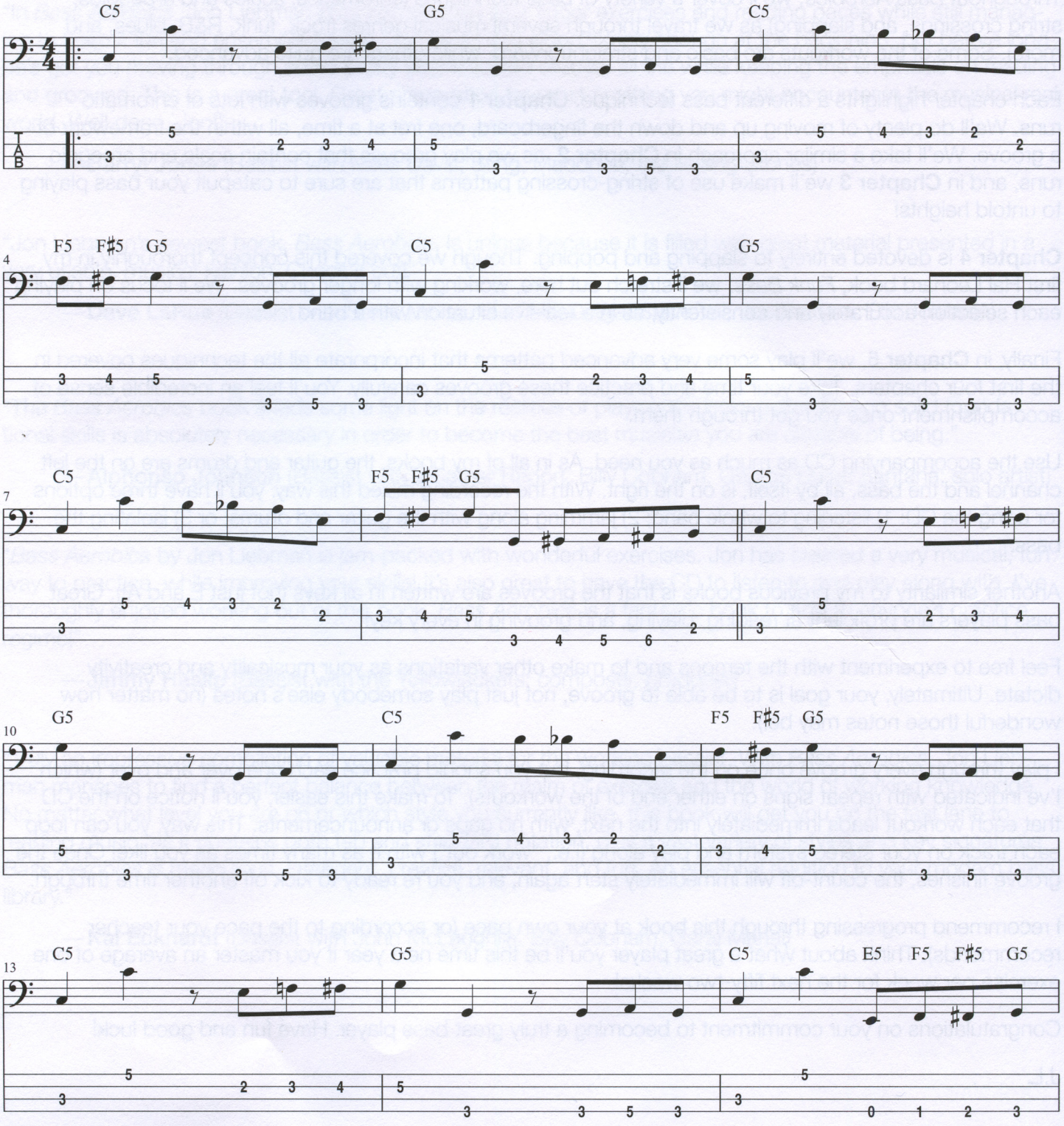
CHAPTER 1
CHROMATICS

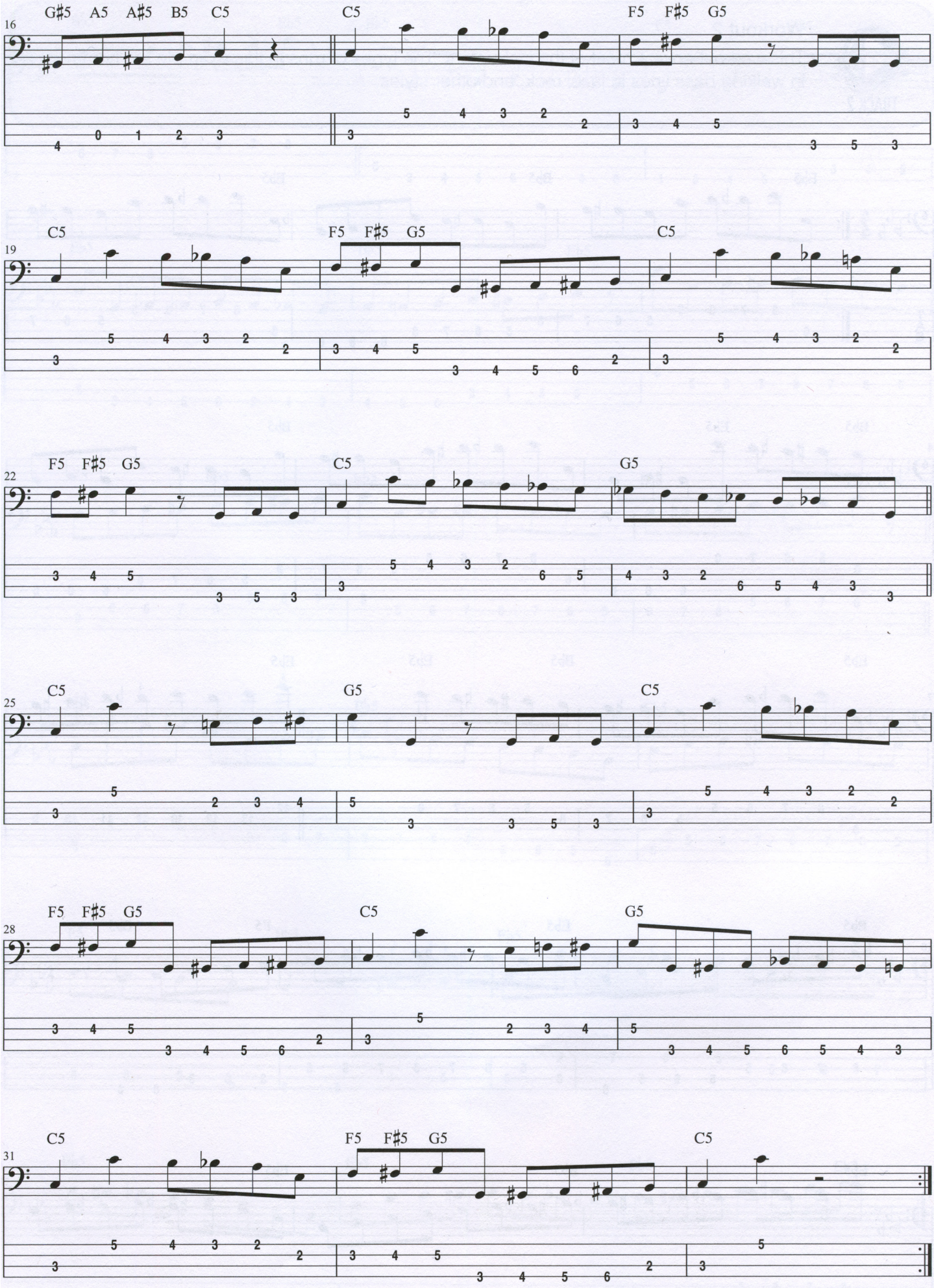
TRACK 1

In this chapter, we'll focus on moving the fingers up and down the fretboard smoothly and cleanly. The goal is to make every example sound like a piece of music, rather than a study or exercise.

Workout 1

Let's start with an easy rock beat with lots of chromatic runs. Take your time and concentrate on articulating every note clearly and evenly.

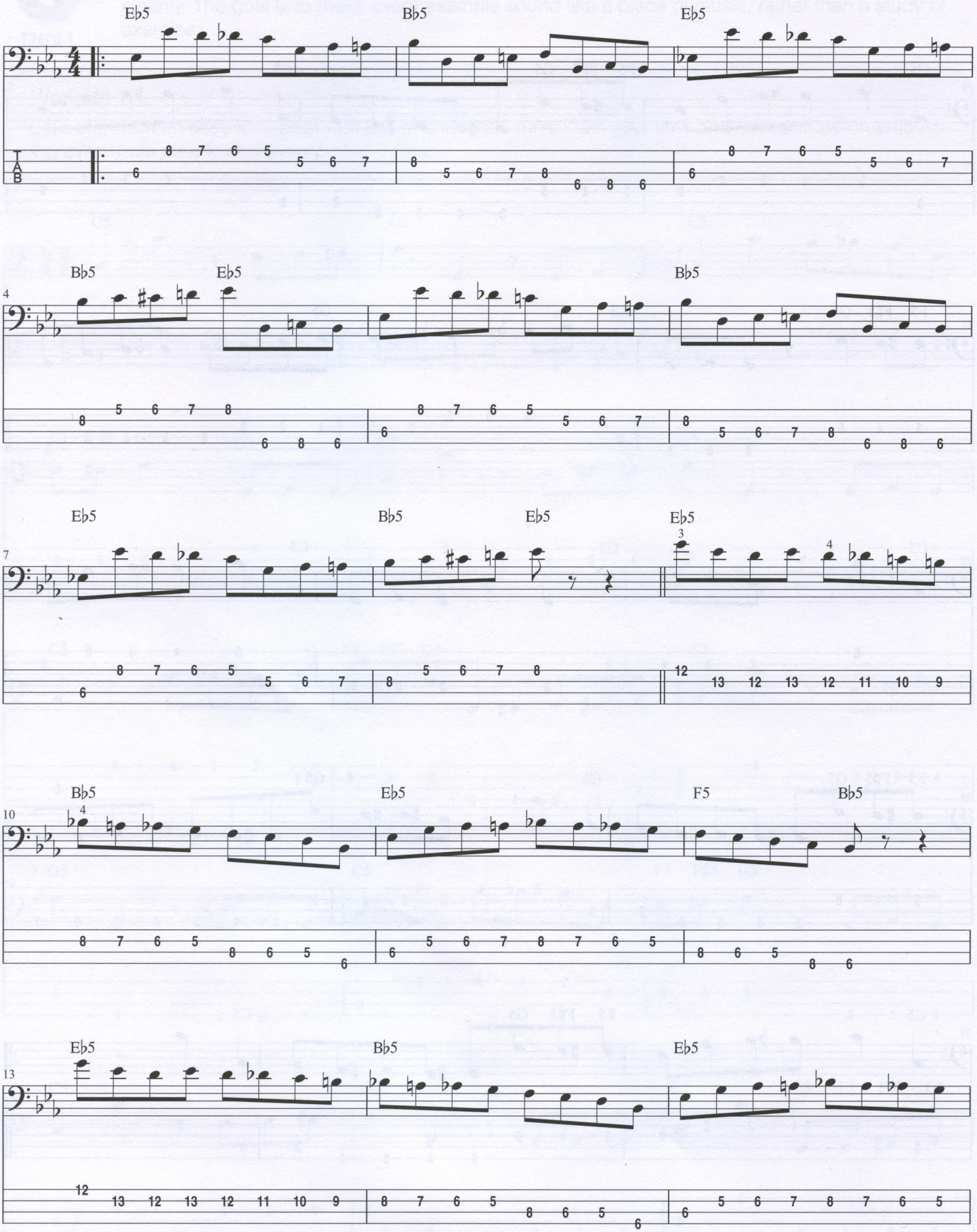


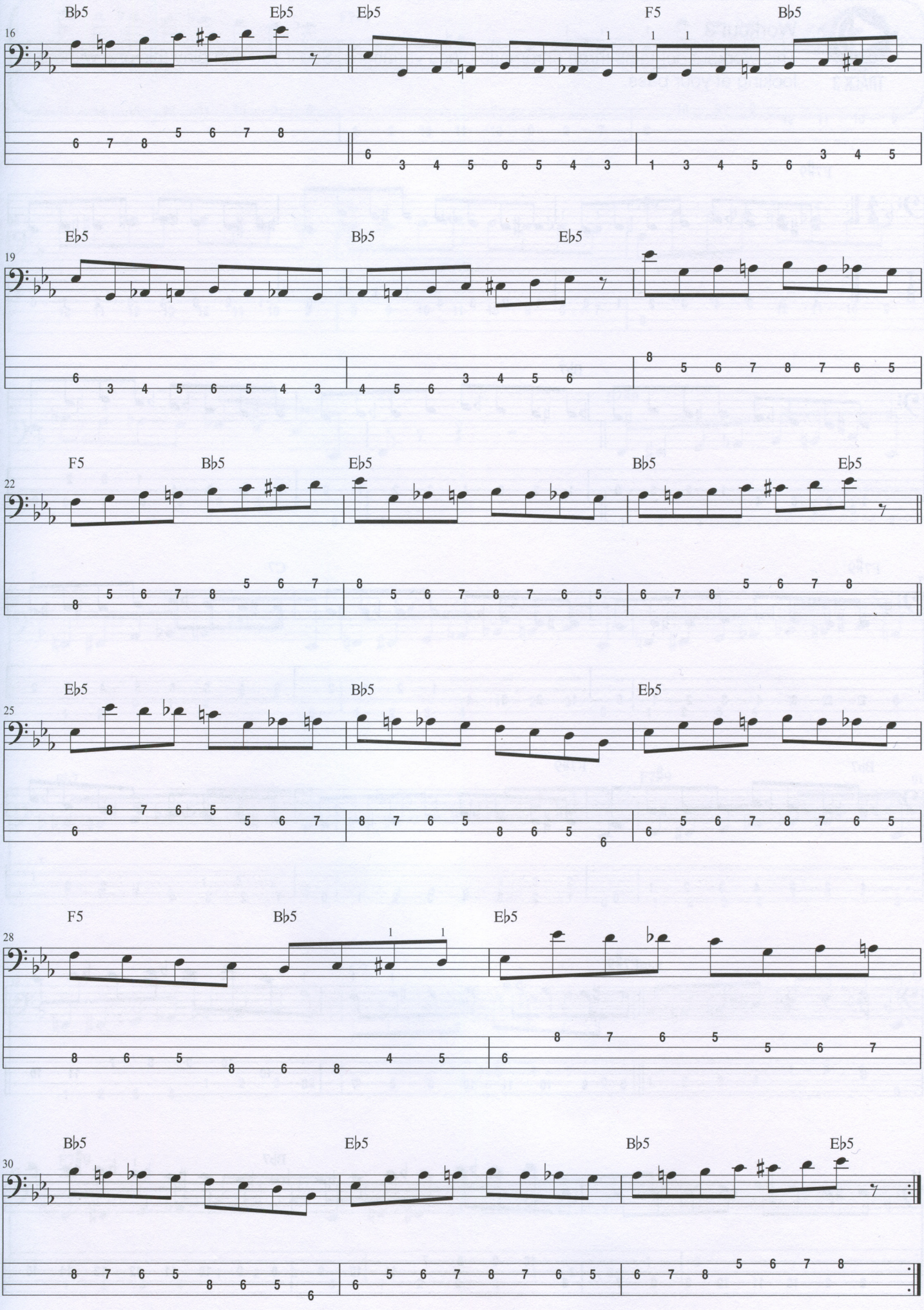

16
G♯5 A5 A♯5 B5 C5
C5
F5 F♯5 G5
19
C5
F5 F♯5 G5
C5
22
F5 F♯5 G5
C5
G5
25
C5
G5
C5
28
F5 F♯5 G5
C5
G5
31
C5
F5 F♯5 G5
C5

TRACK 2

Workout 2

This workout covers most of the instrument. The types of runs in this example are common in walking bass lines in jazz, rock, and other styles.

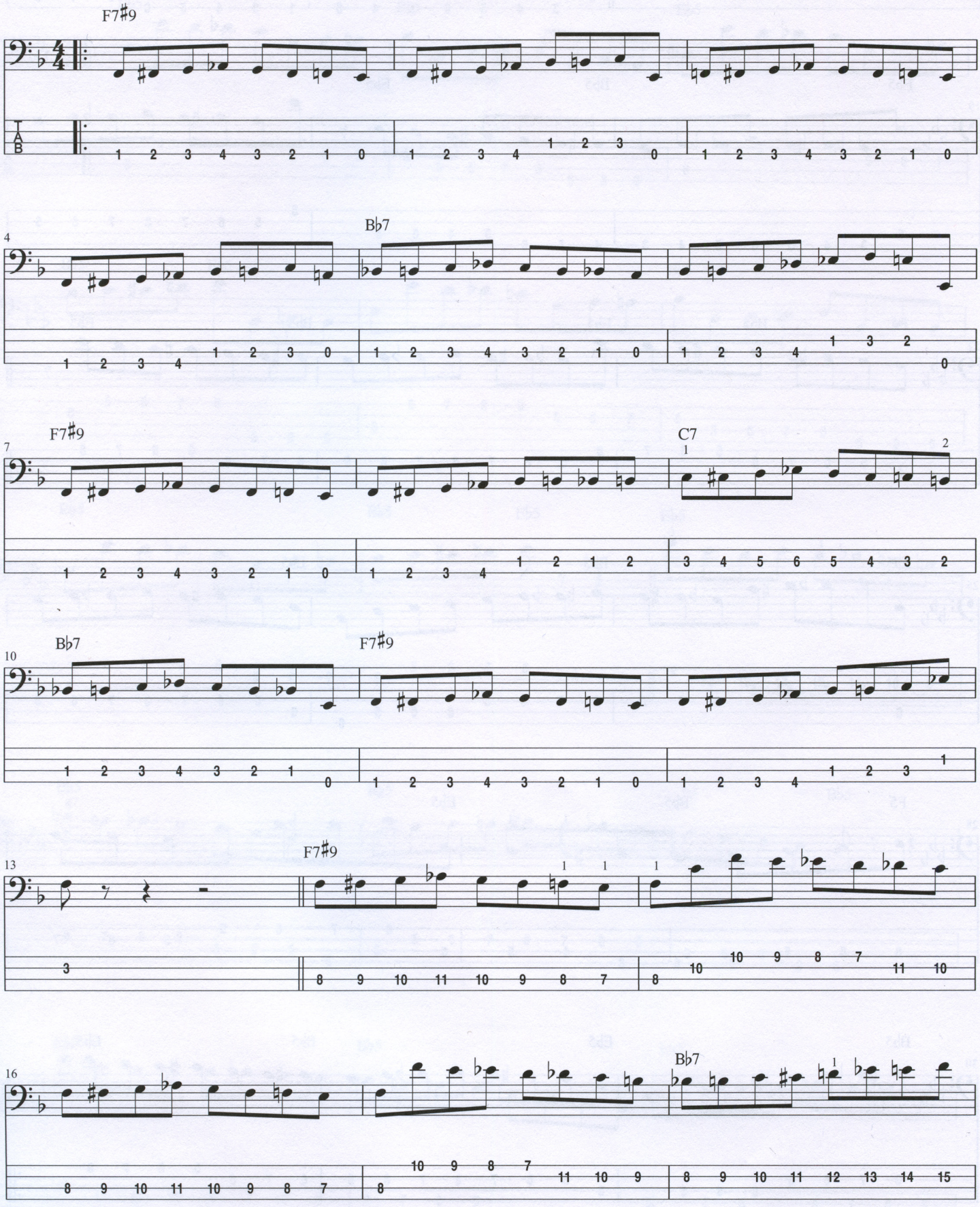


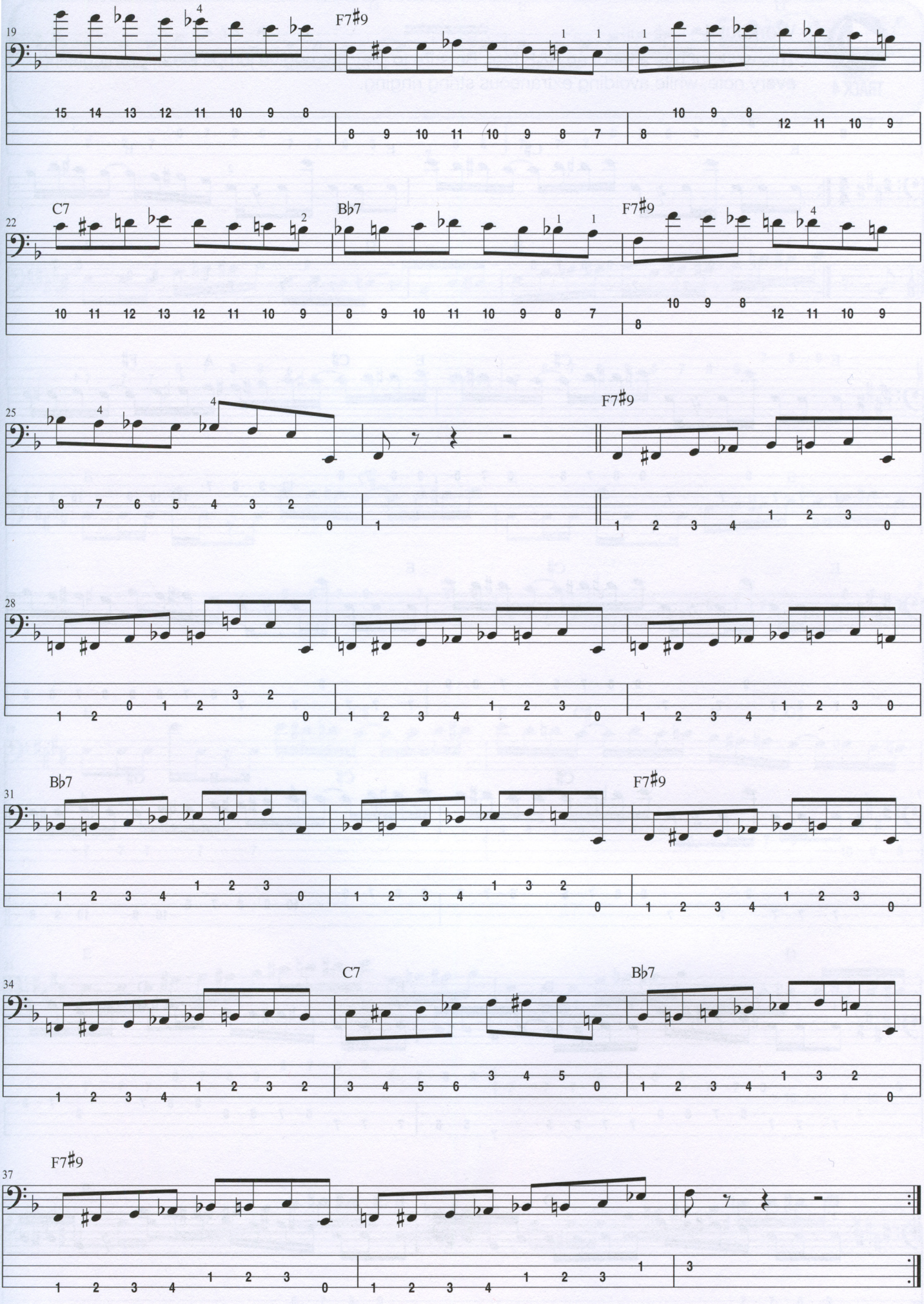

B♭5
E♭5
E♭5
F5
B♭5
16
E♭5
B♭5
E♭5
19
F5
B♭5
E♭5
B♭5
E♭5
22
E♭5
B♭5
E♭5
25
F5
B♭5
E♭5
28
B♭5
E♭5
B♭5
E♭5
30

TRACK 3

Workout 3

This workout contains three chromatic blues variations. See if you can play this one without looking at your bass.

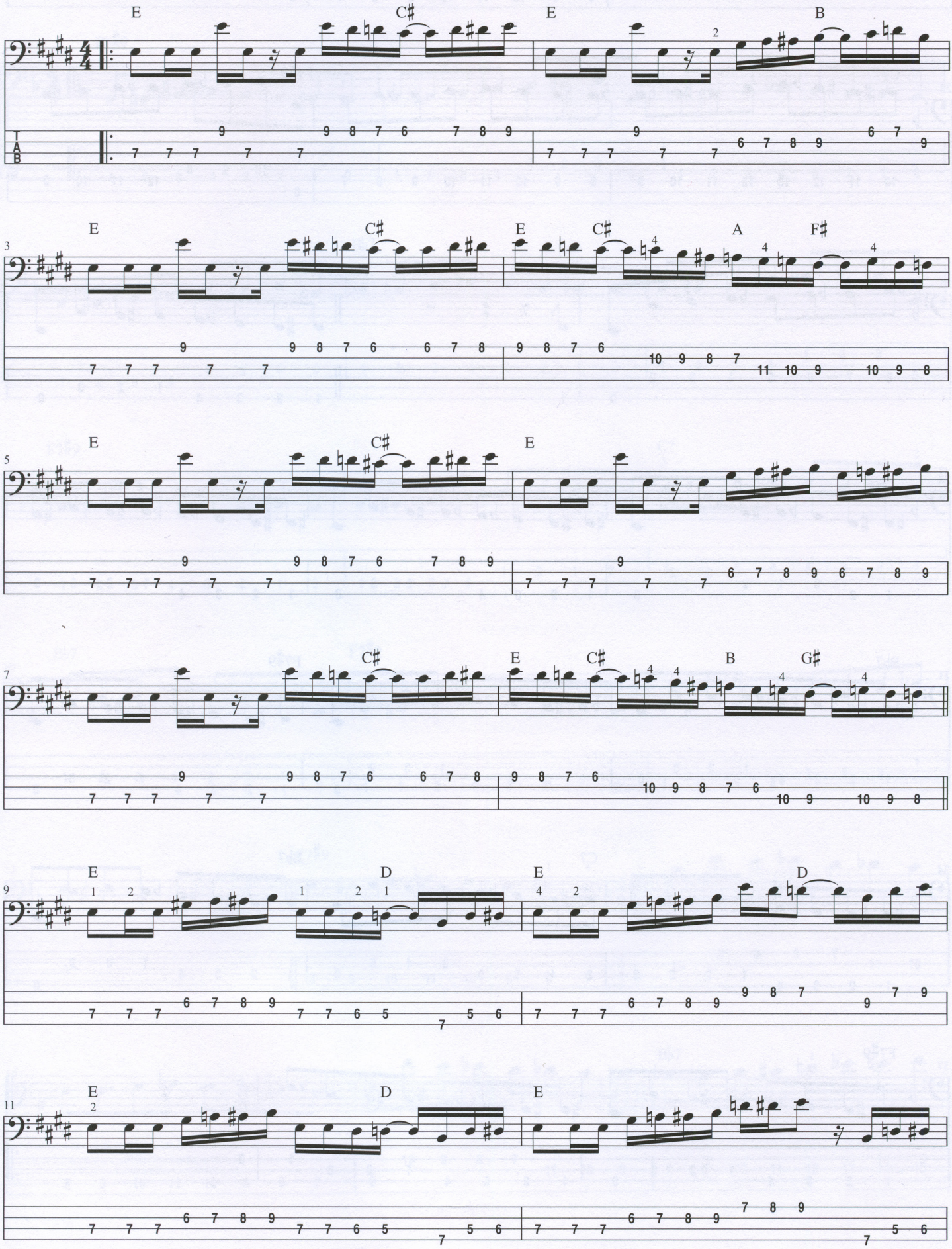


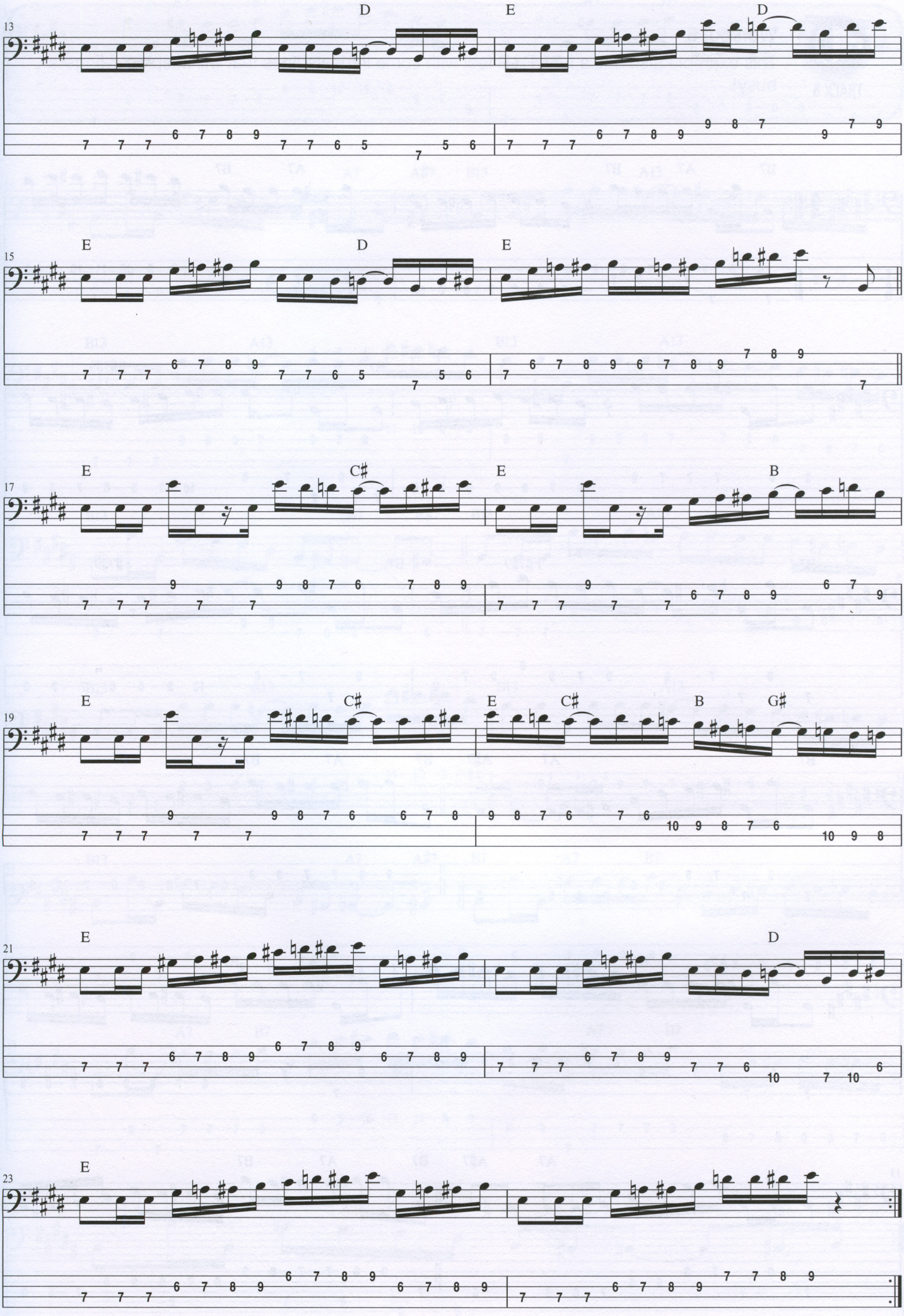

19
F7♯9
22
C7
B♭7
F7♯9
25
F7♯9
28
31
B♭7
F7♯9
34
C7
B♭7
37
F7♯9

TRACK 4

Workout 4

This workout has a bit of an R&B feel. Be sure to play the octave jumps cleanly, articulating every note, while avoiding extraneous string ringing.

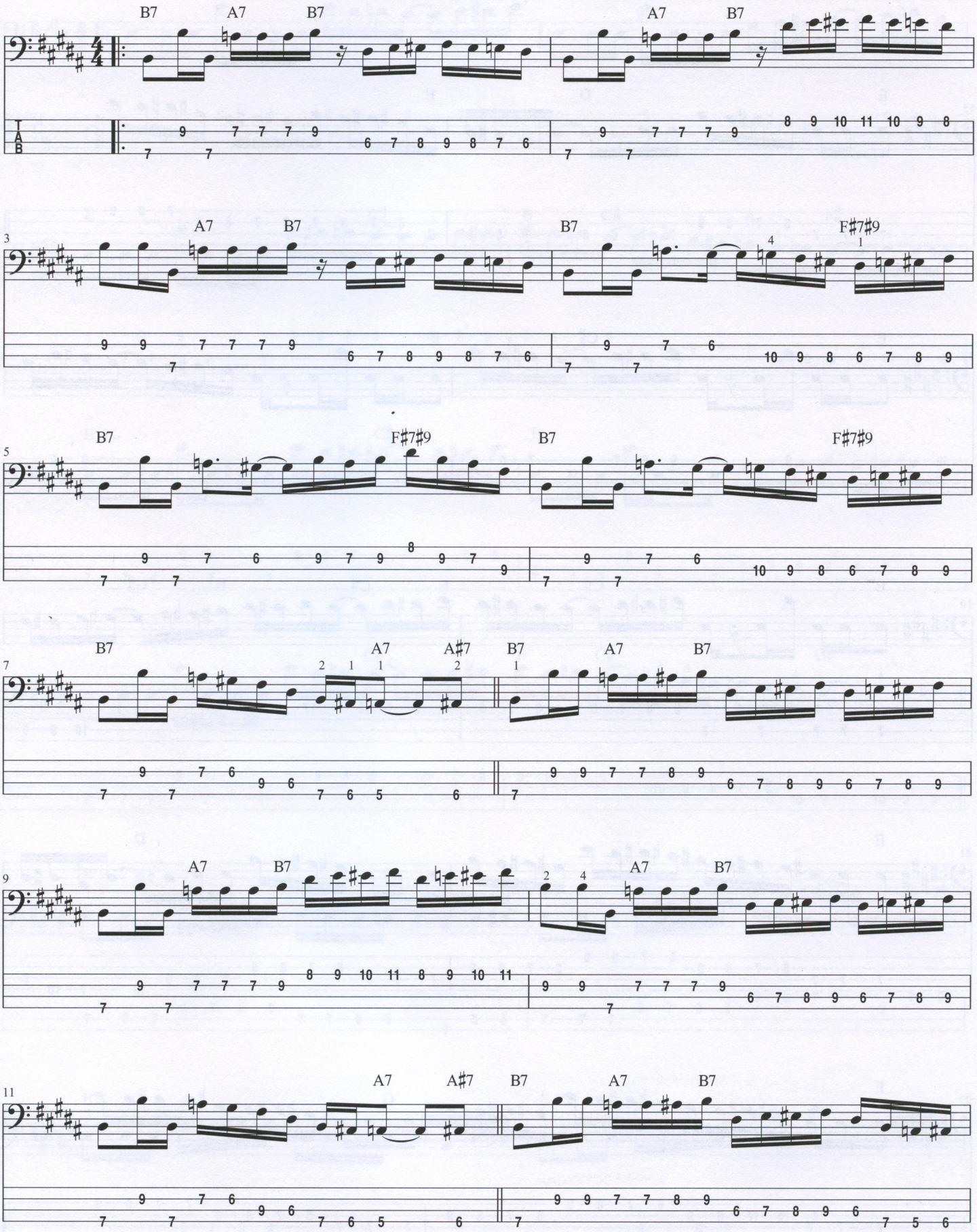


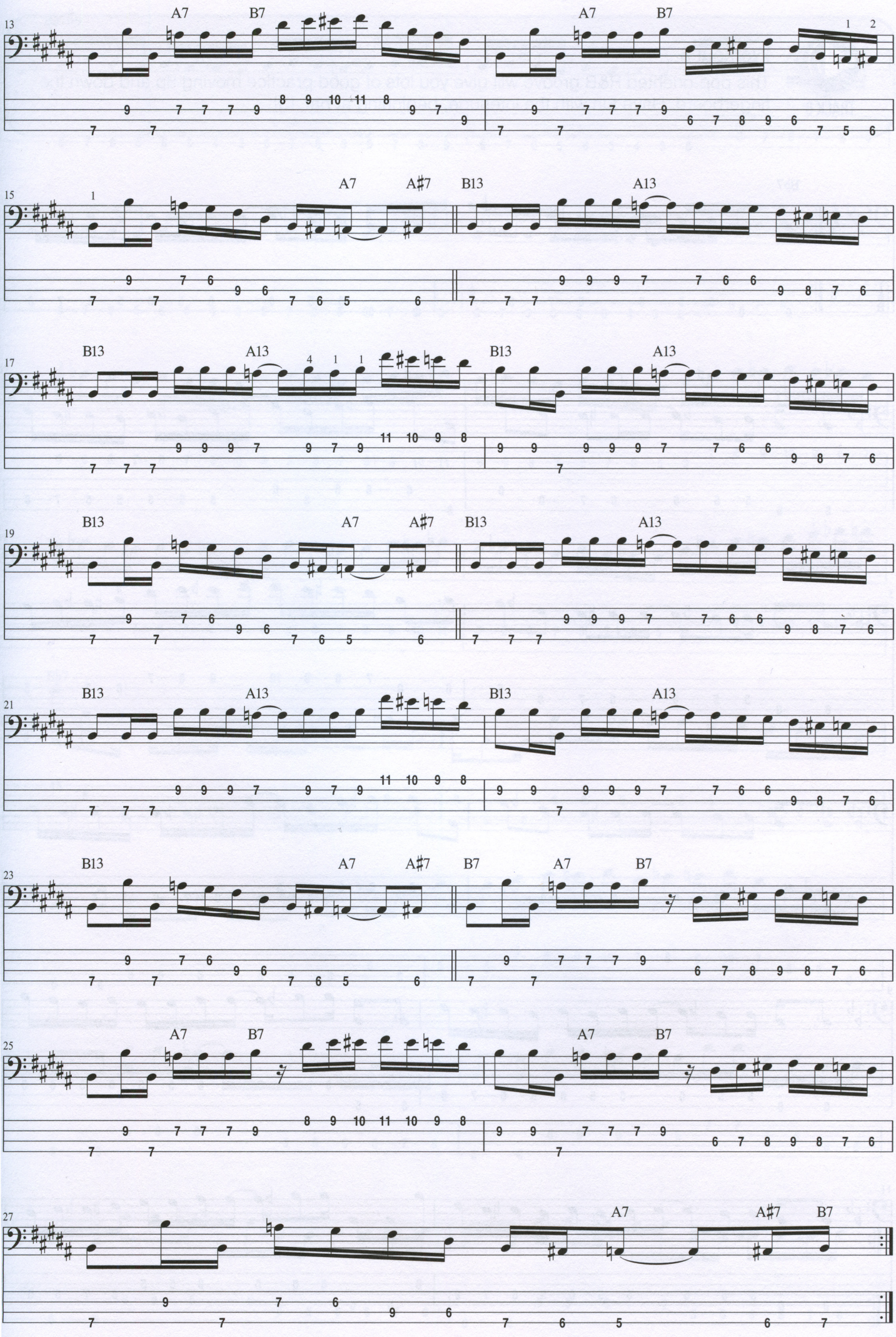

13
D
E
D
15
E
D
E
17
E
C♯
E
B
19
E
C♯
E
C♯
B
G♯
21
E
D
23
E

TRACK 5

Workout 5

This example also has a funk/R&B feel with some intricate lines that will keep your fingers busy!

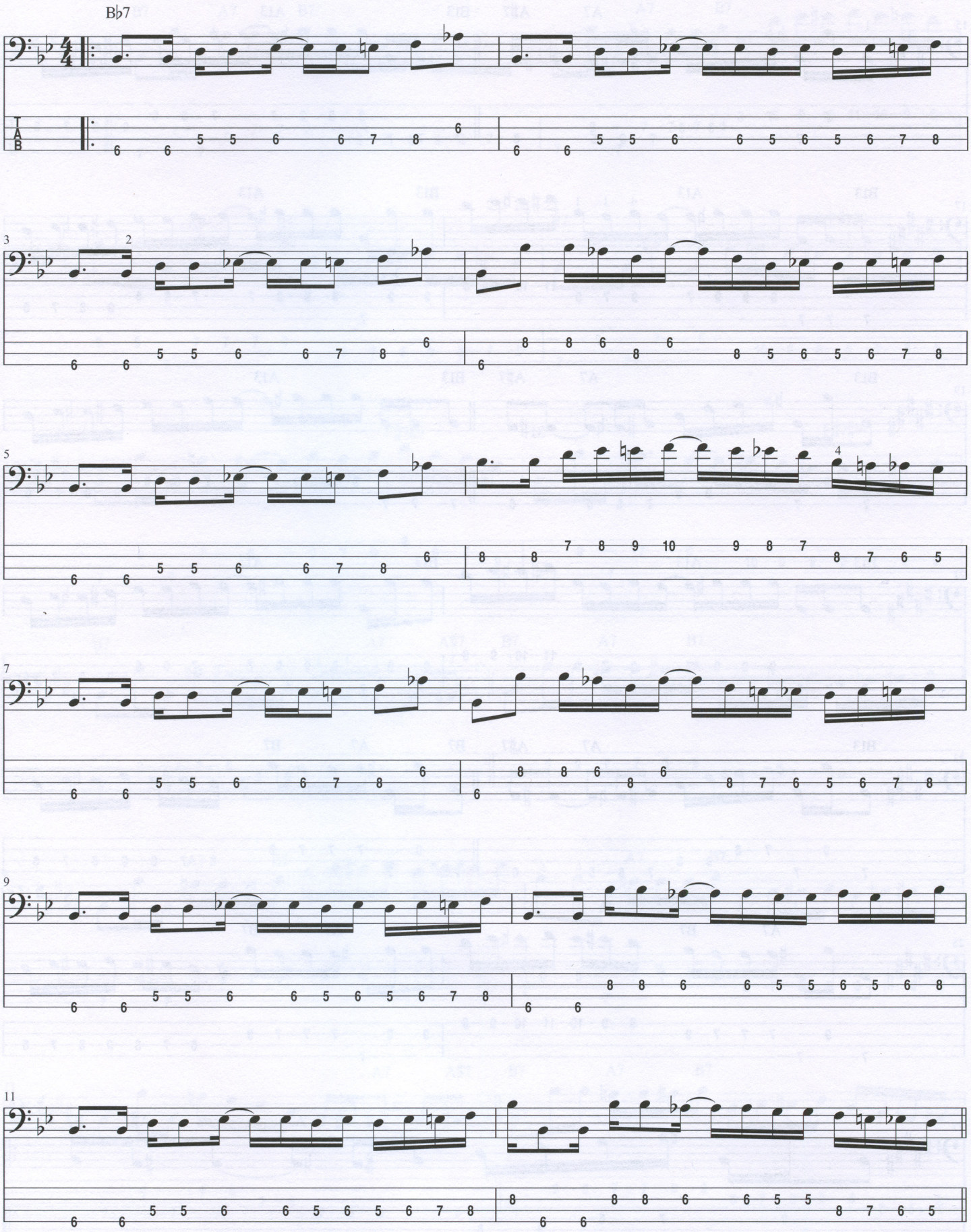


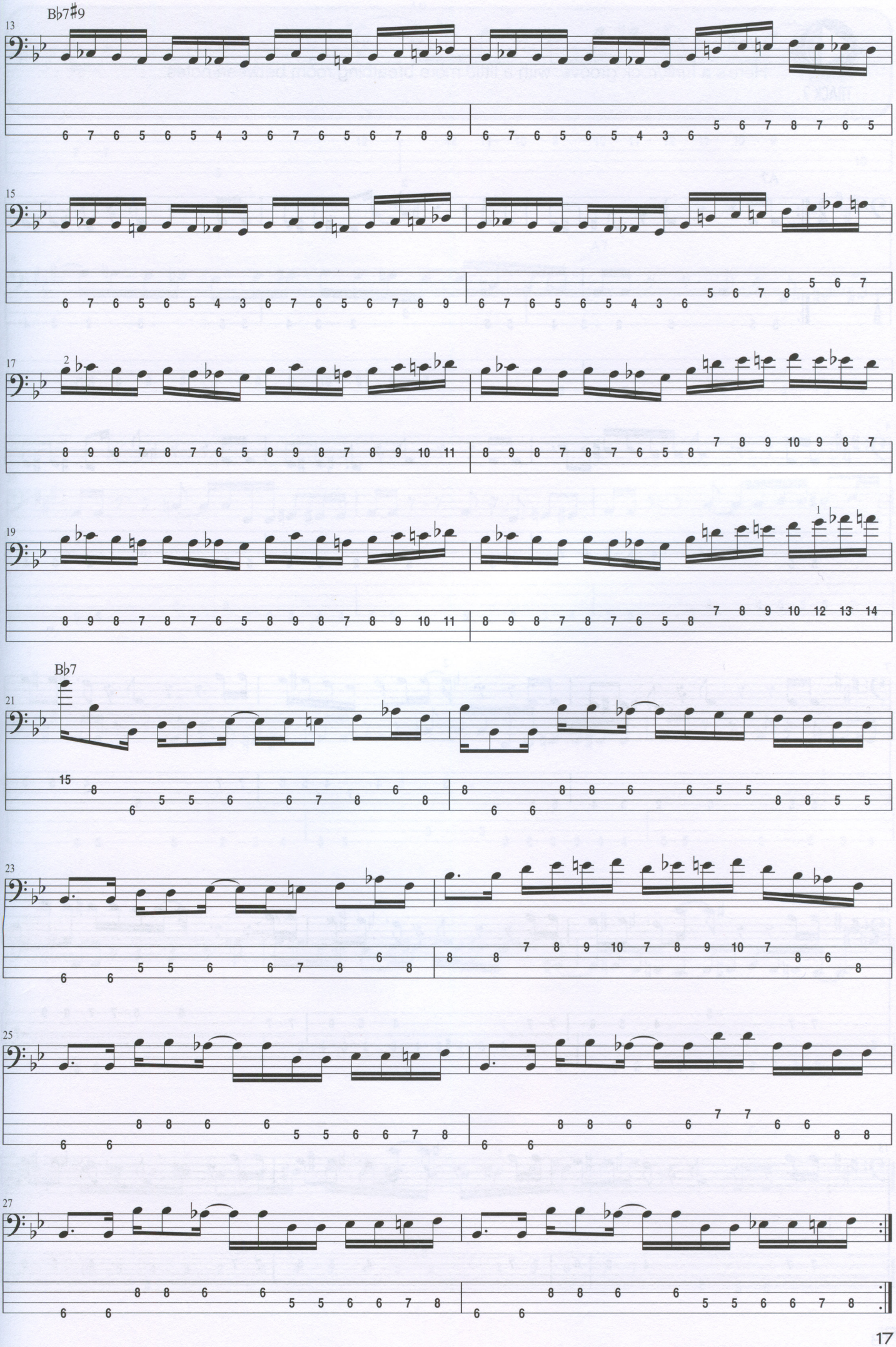

13
A7
B7
A7
B7
1
2
15
1
A7
A♯7
B13
A13
17
B13
A13
4
1
1
B13
A13
19
B13
A7
A♯7
B13
A13
21
B13
A13
B13
A13
23
B13
A7
A♯7
B7
A7
B7
25
A7
B7
A7
B7
27
A7
A♯7
B7

TRACK 6

Workout 6

This pop-oriented R&B groove will give you lots of good practice moving up and down the fingerboard. Have fun with the interlude, beginning at bar 13!

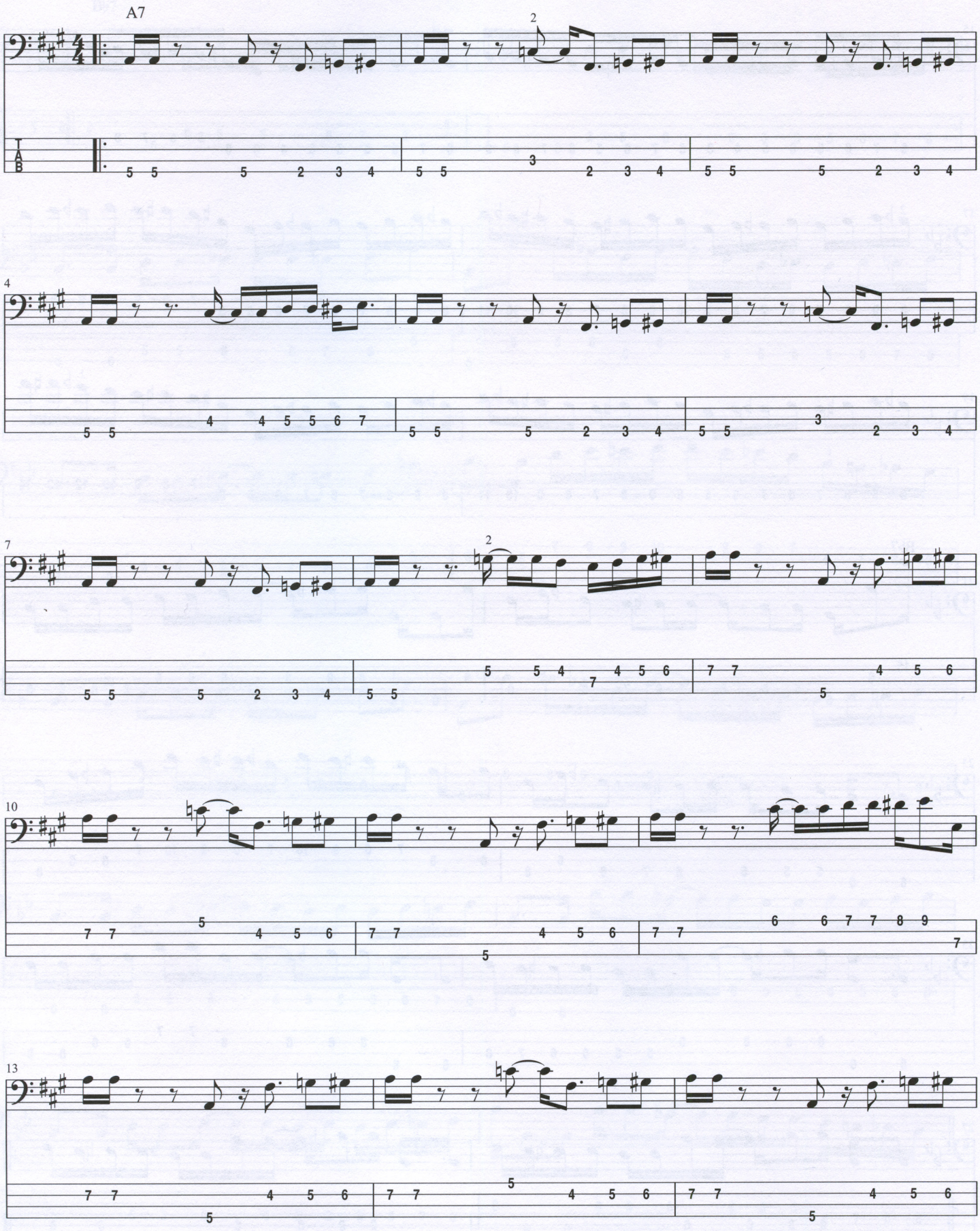


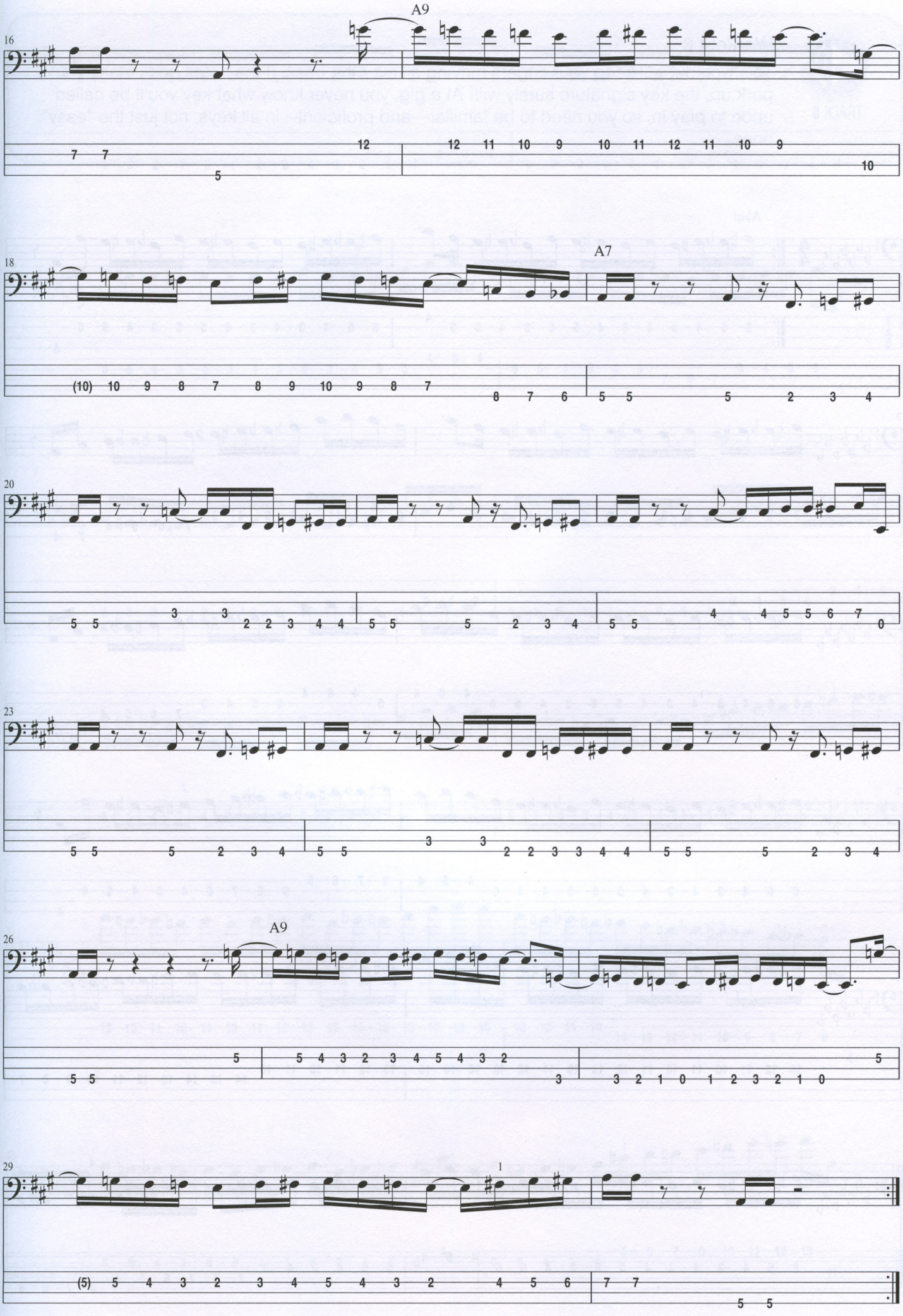

B♭7♯9
13
15
17
2
19
1
B♭7
21
23
25
27

TRACK 7

Workout 7

Here's a funk/rock groove, with a little more breathing room between notes.

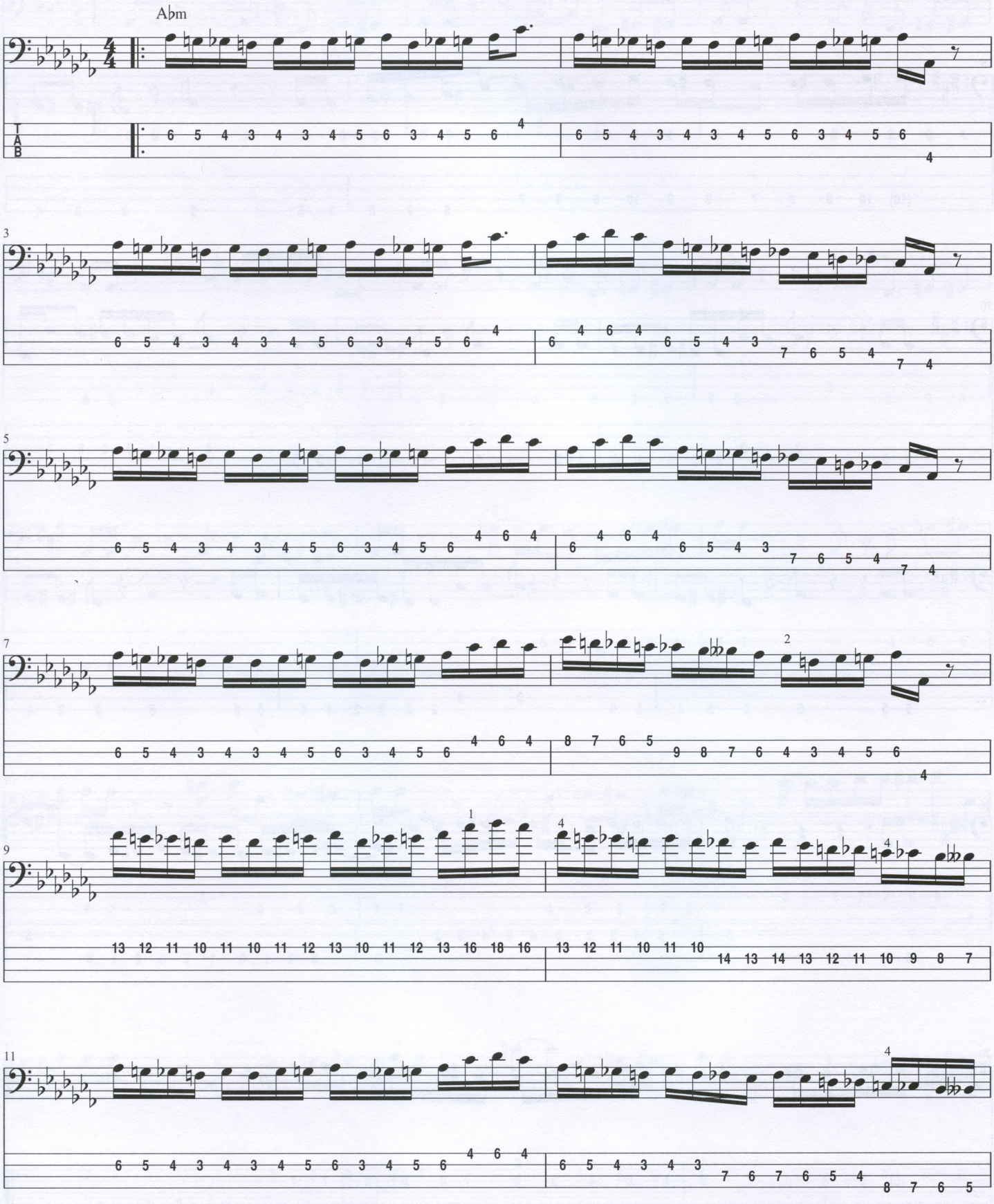


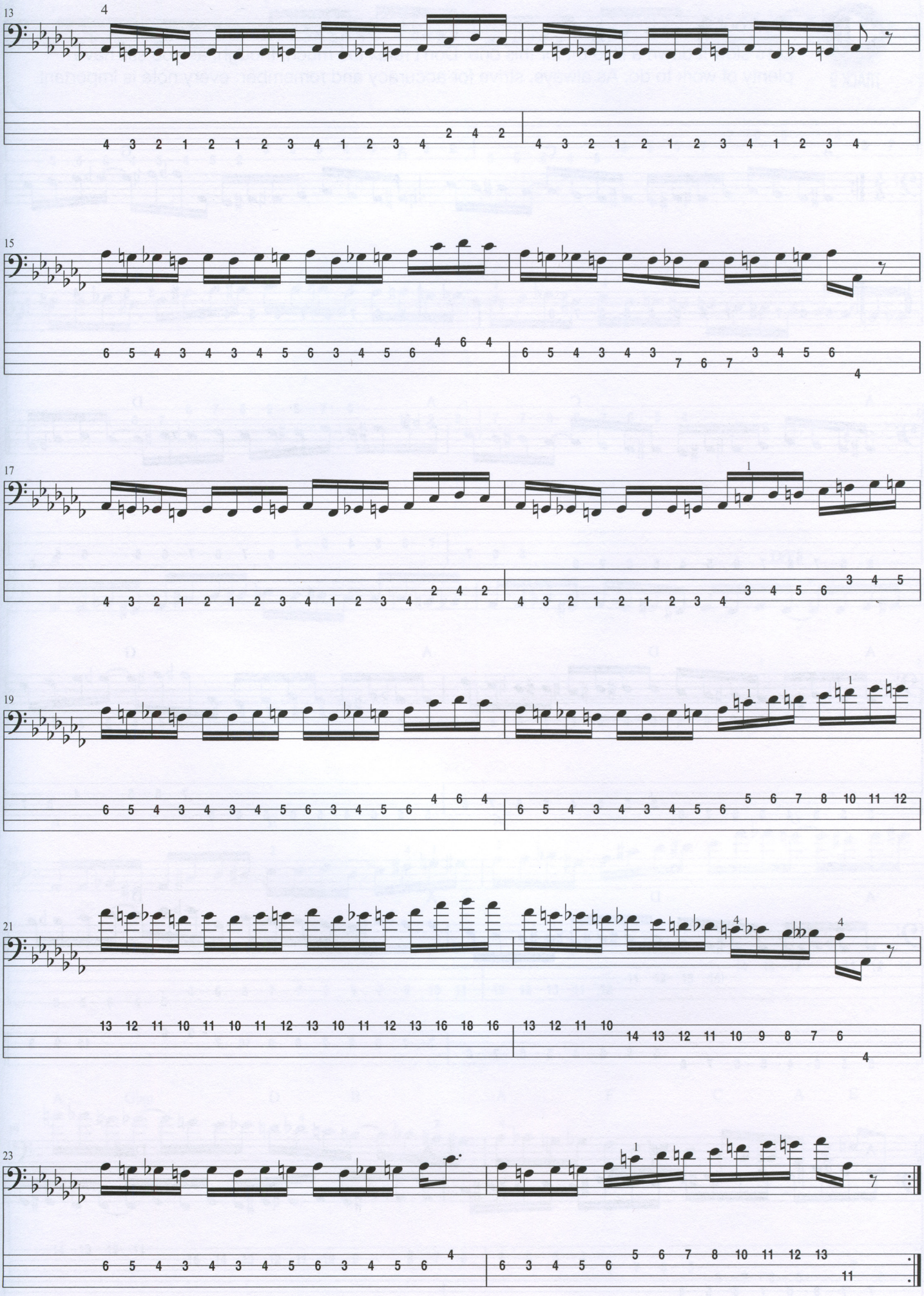

A9
16
A7
18
20
23
A9
26
1
29

TRACK 8

Workout 8

This workout will keep your fingers moving all over the bass. If the notes don't make you perk up, the key signature surely will! At a gig, you never know what key you'll be called upon to play in, so you need to be familiar—and proficient—in all keys, not just the "easy" ones.

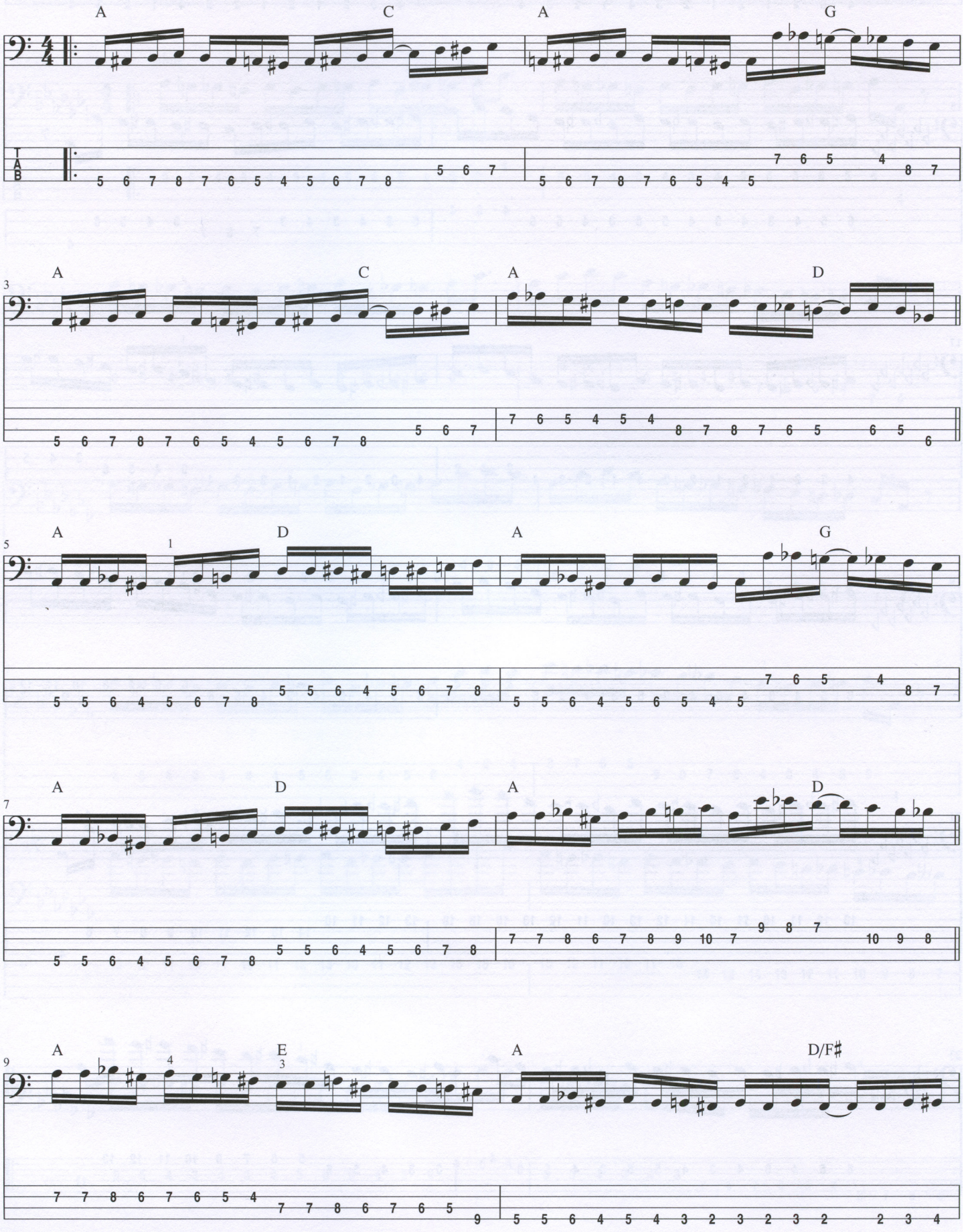


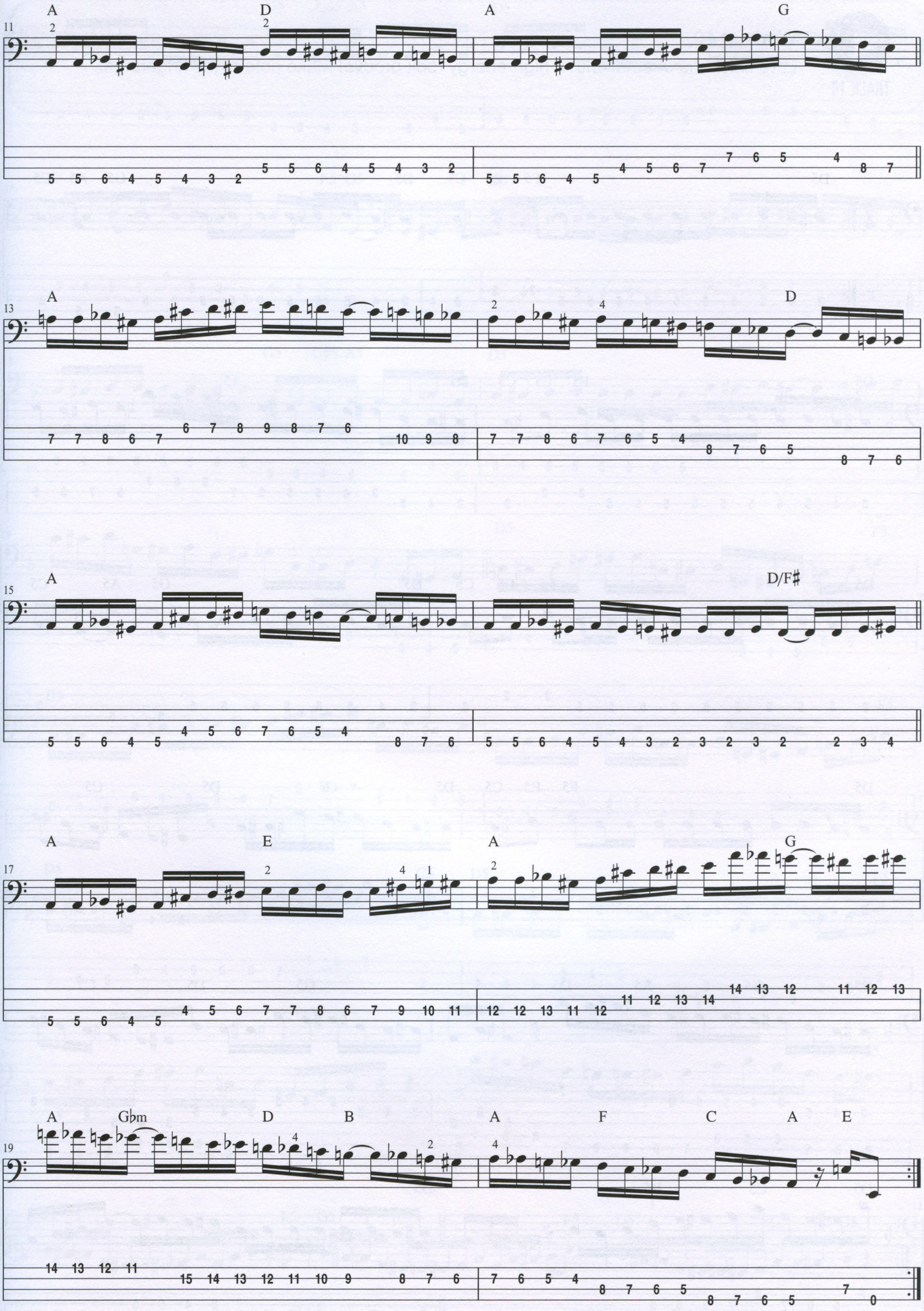


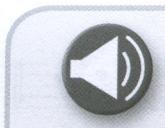
TRACK 9

Workout 9

Let's slow it down a little bit for this one. Don't relax too much, though, as you still have plenty of work to do. As always, strive for accuracy and remember: every note is important.



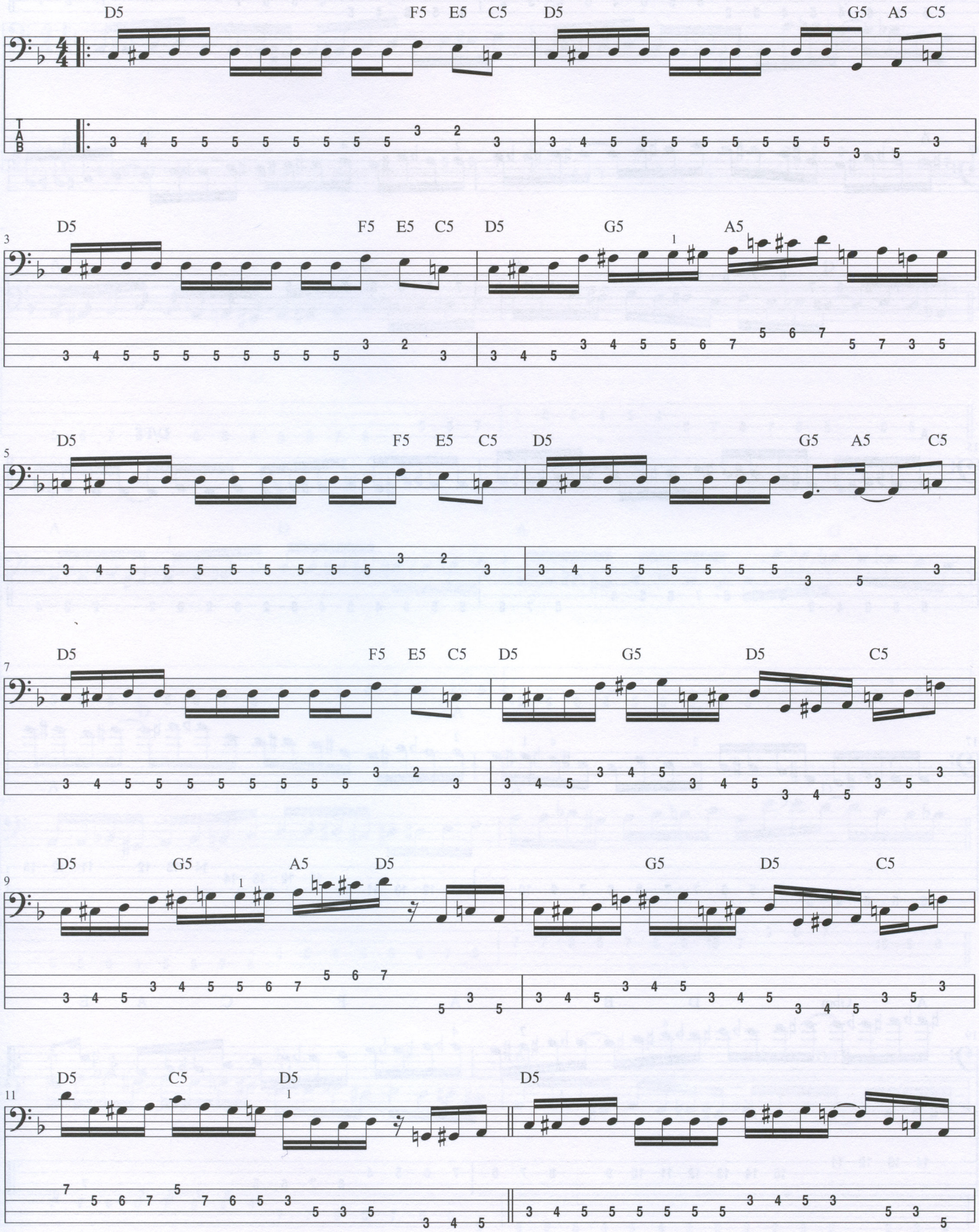

11
A
D
A
G
13
A
D
15
A
D/F♯
17
A
E
A
G
19
A
G♭m
D
B
A
F
C
A
E

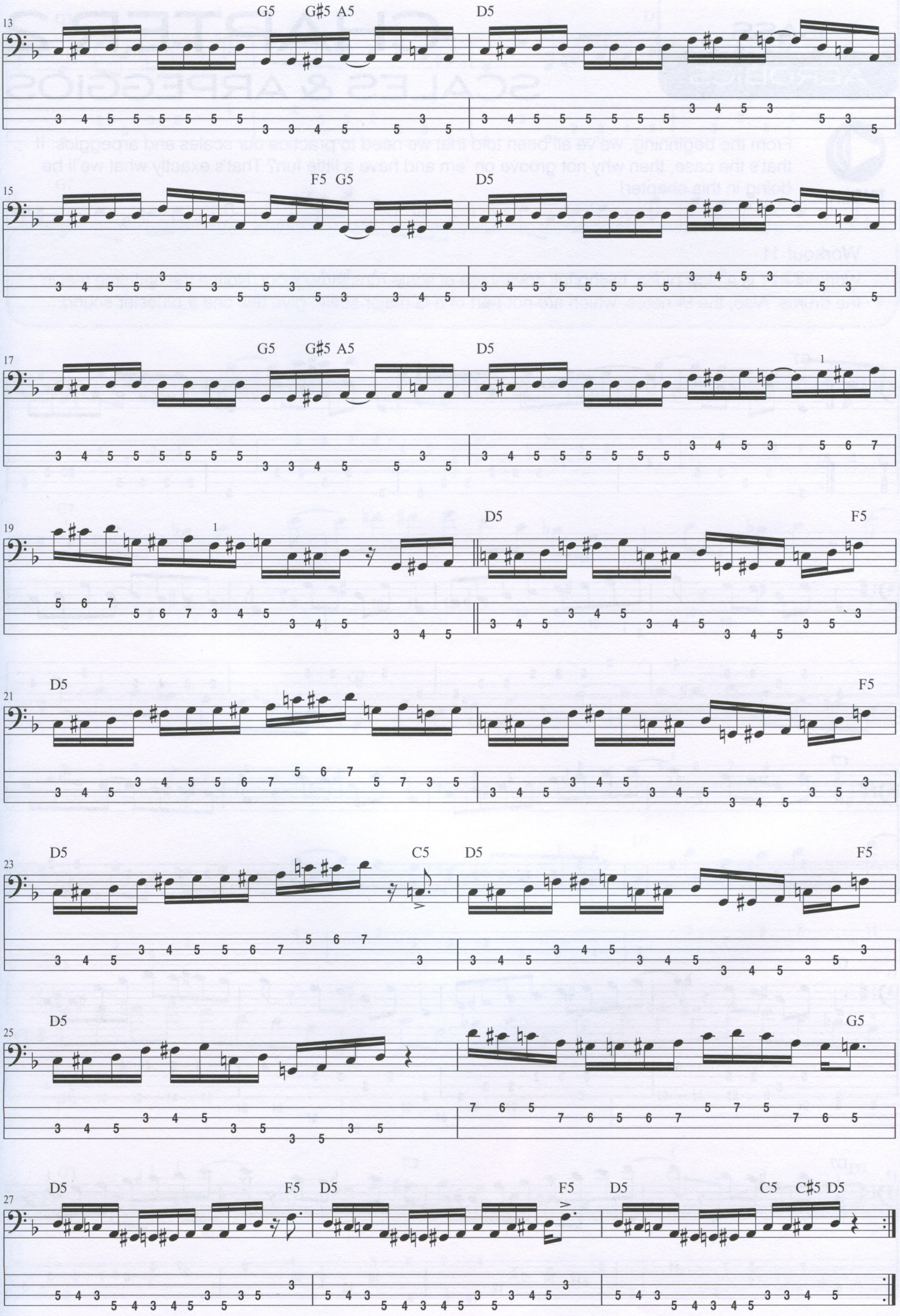


TRACK 10

Workout 10

Let's finish the chapter with a high-energy rock groove! Make note of the fingerings.




13
G5 G♯5 A5
D5
15
F5 G5
D5
17
G5 G♯5 A5
D5
19
D5
F5
21
D5
F5
23
D5
C5
D5
F5
25
D5
G5
27
D5
F5
D5
F5
D5
C5 C♯5 D5

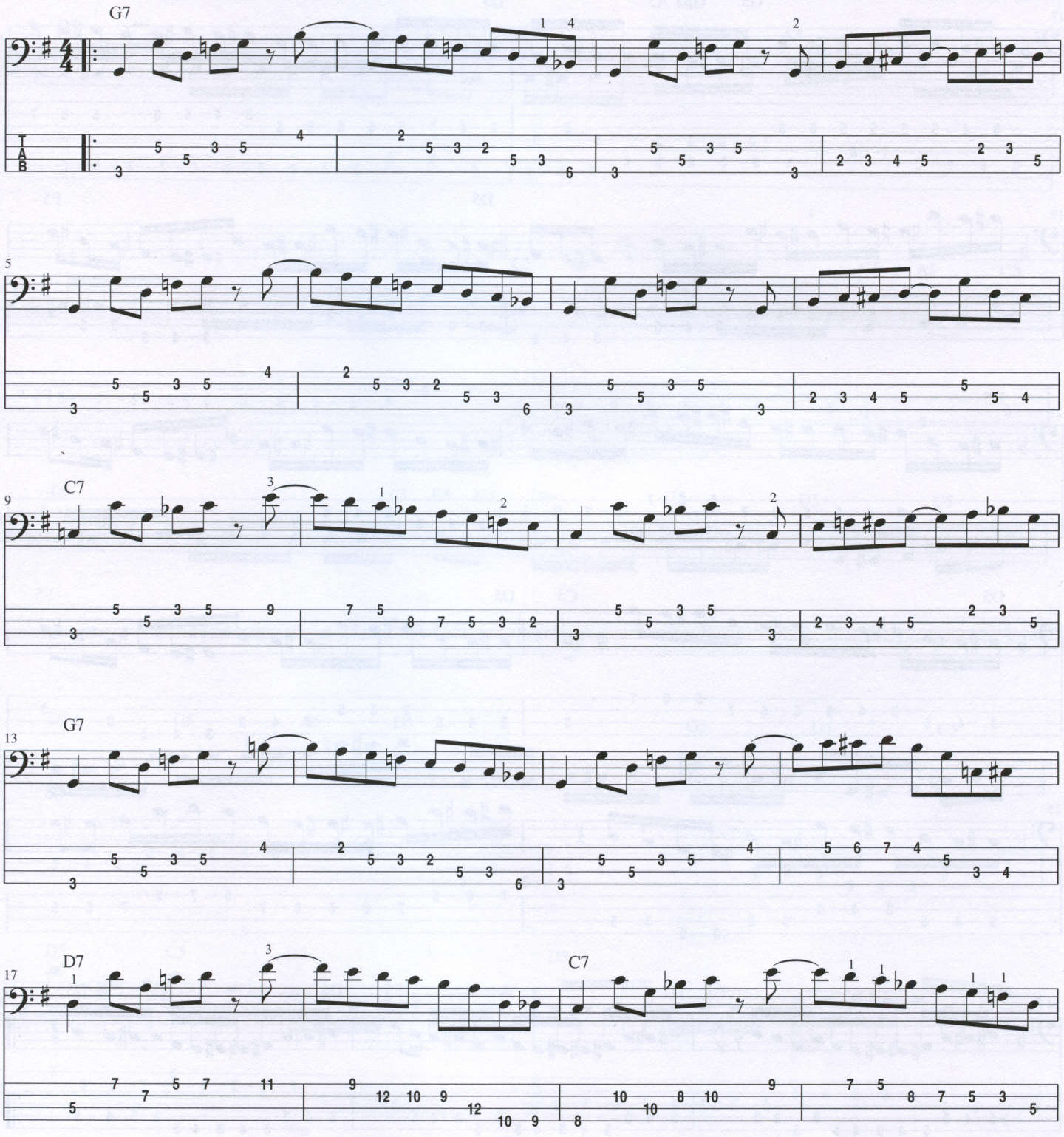
CHAPTER 2
SCALES & ARPEGGIOS

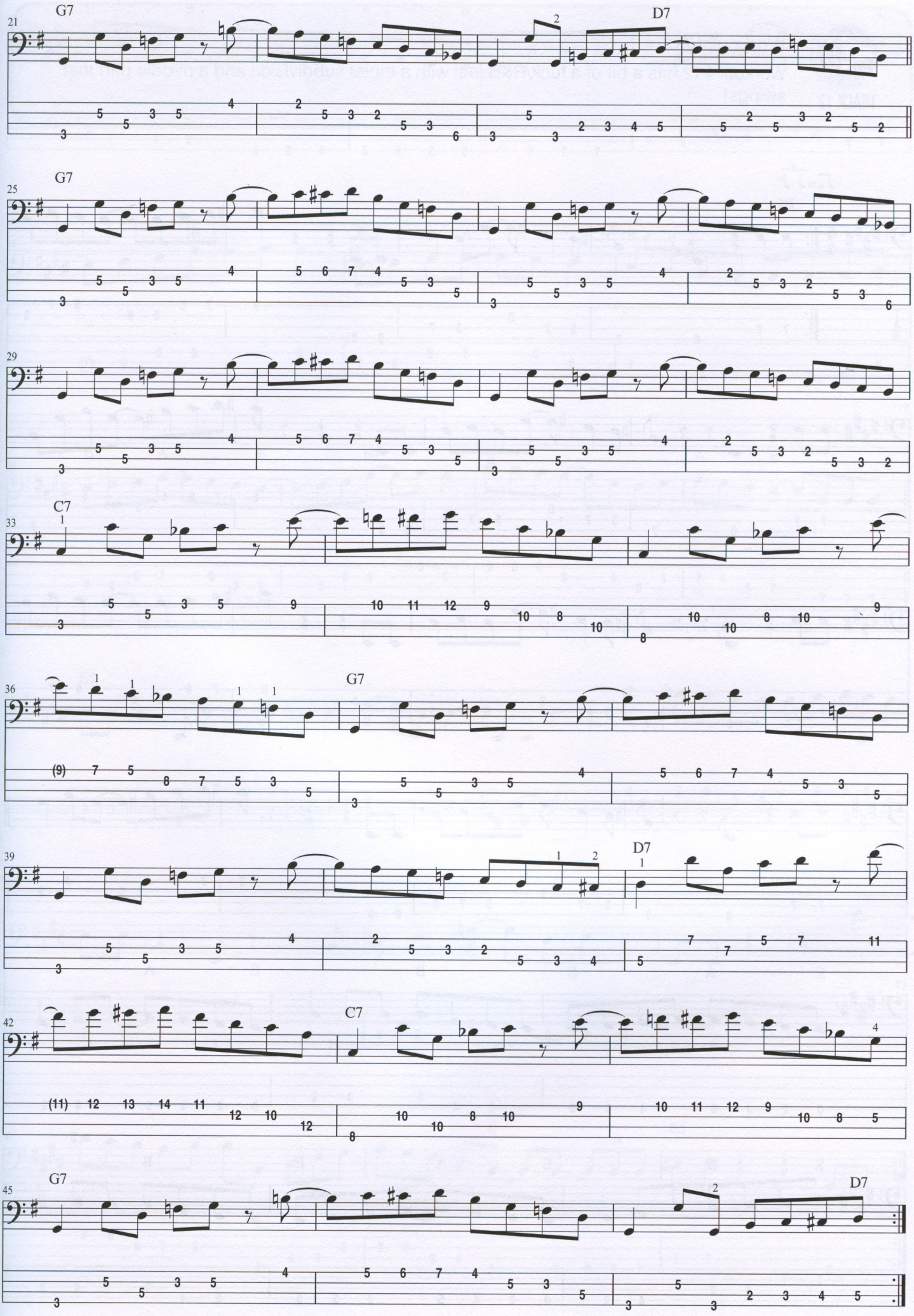
TRACK 11

From the beginning, we've all been told that we need to practice our scales and arpeggios. If that's the case, then why not groove on 'em and have a little fun? That's exactly what we'll be doing in this chapter!

Workout 11

Workout #11 is a slow blues, taking full advantage of scale runs throughout. Notice the half-time feel in the drums. Also, the B♭ notes, which are not part of a G major scale, give this one a bluesier sound.

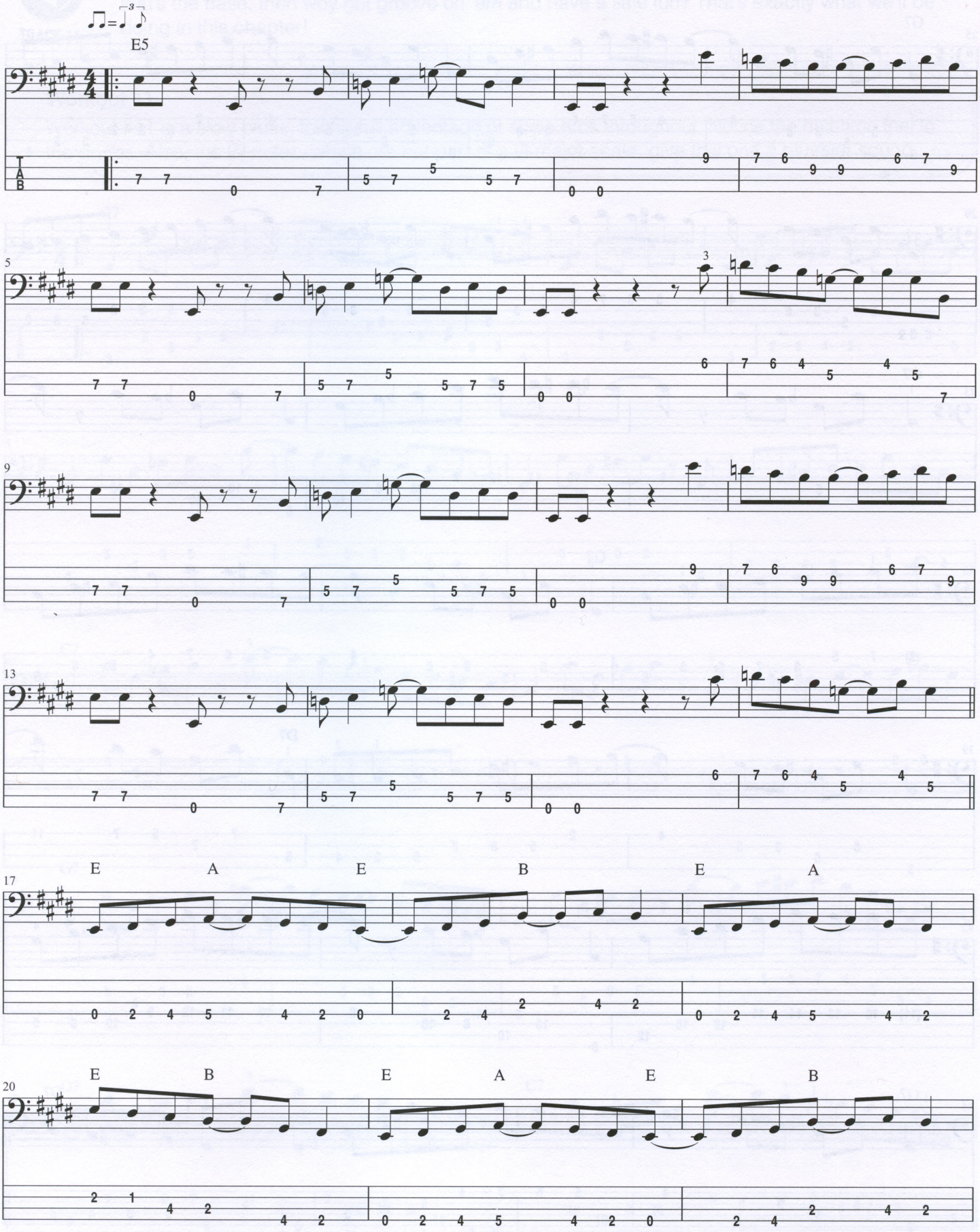


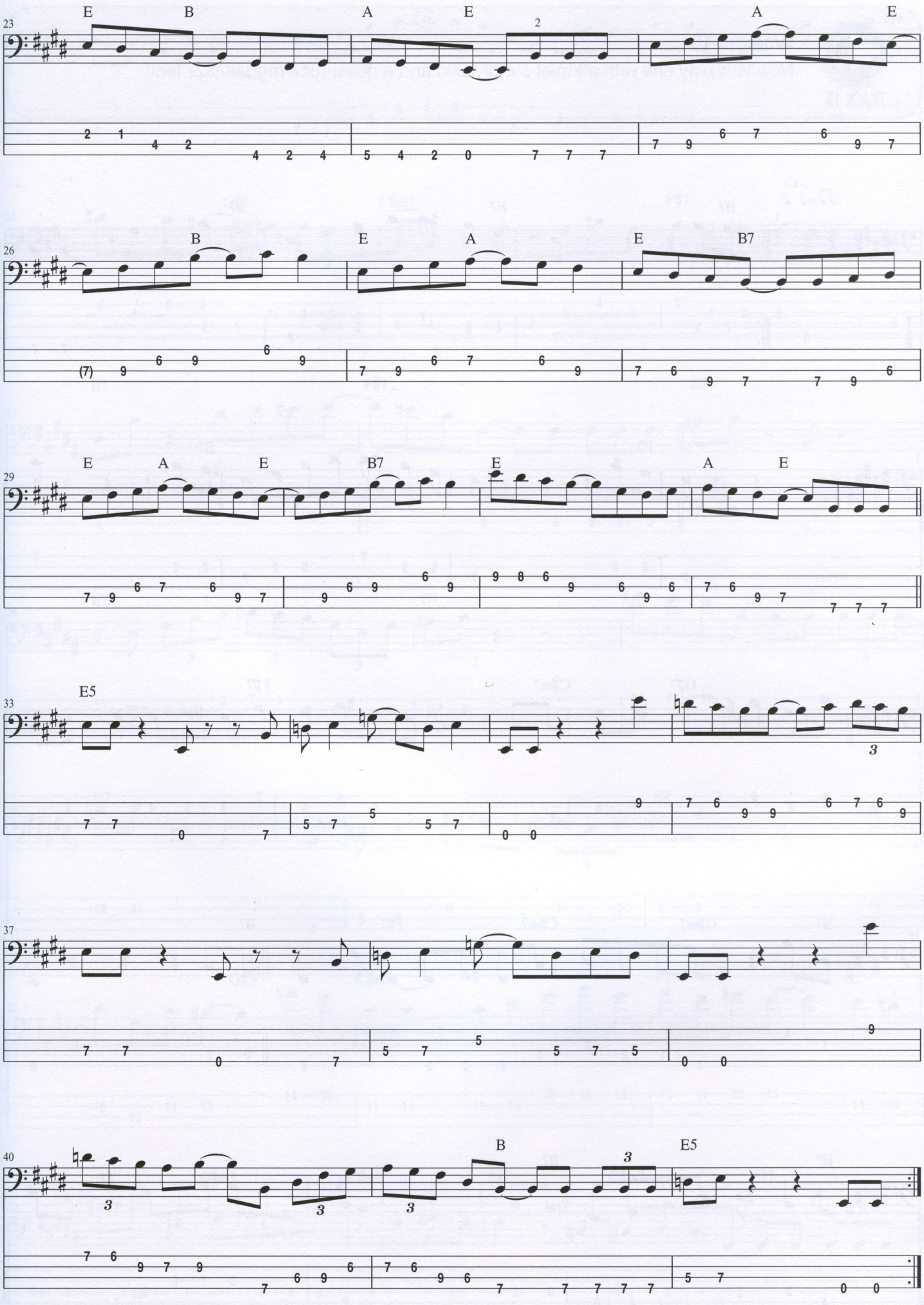

21
G7
D7
25
G7
29
33
C7
36
G7
39
D7
42
C7
45
G7
D7

TRACK 12

Workout 12

Workout #12 has a bit of a funk/R&B feel with a triplet subdivision and a middle part that swings!

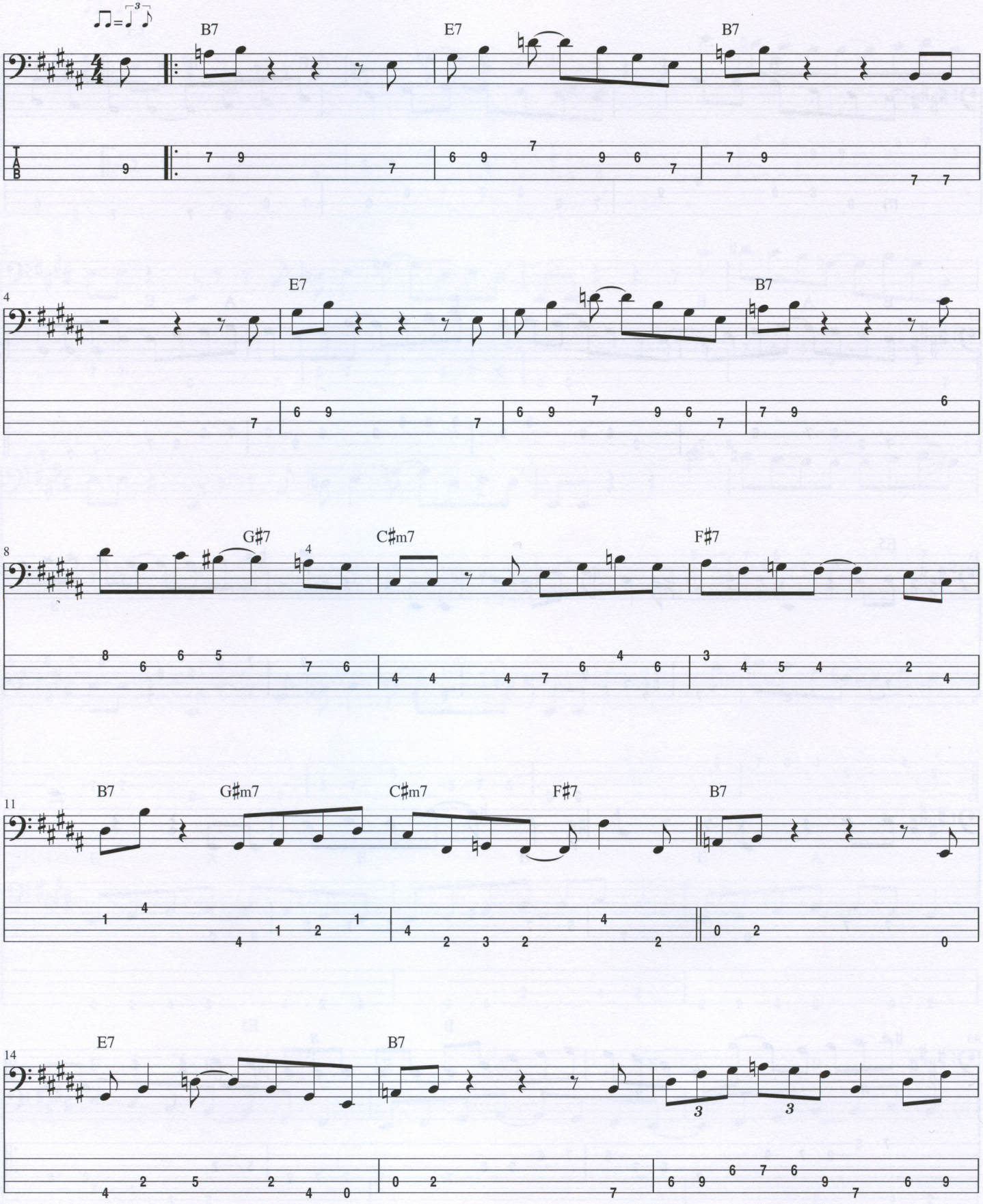


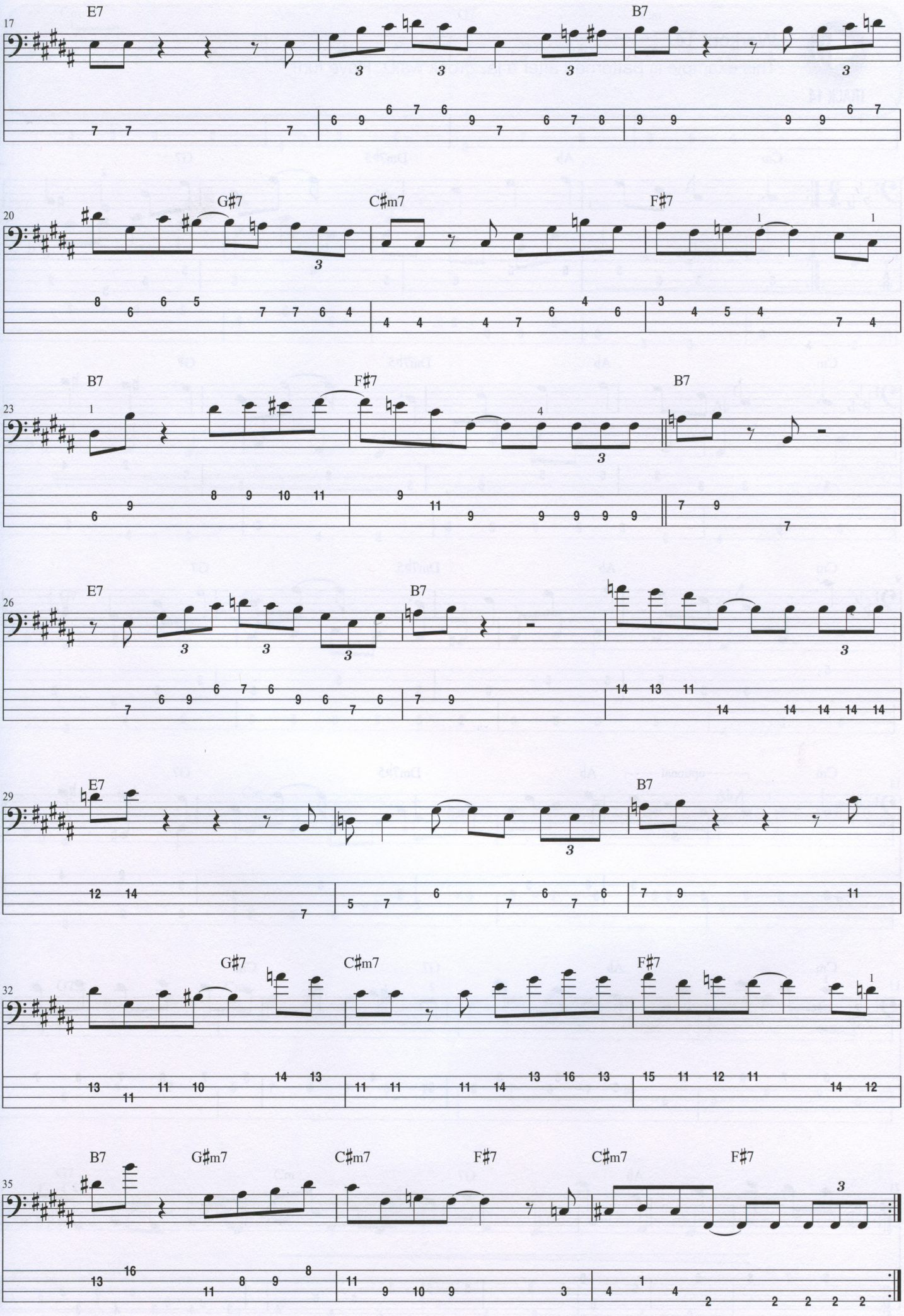

23
E
B
A
E
2
A
E
26
B
E
A
E
B7
29
E
A
E
B7
E
A
E
33
E5
37
40
B
E5

TRACK 13

Workout 13

Now let's play one with a triplet subdivision and a quasi-rock/reggae/jazz feel!

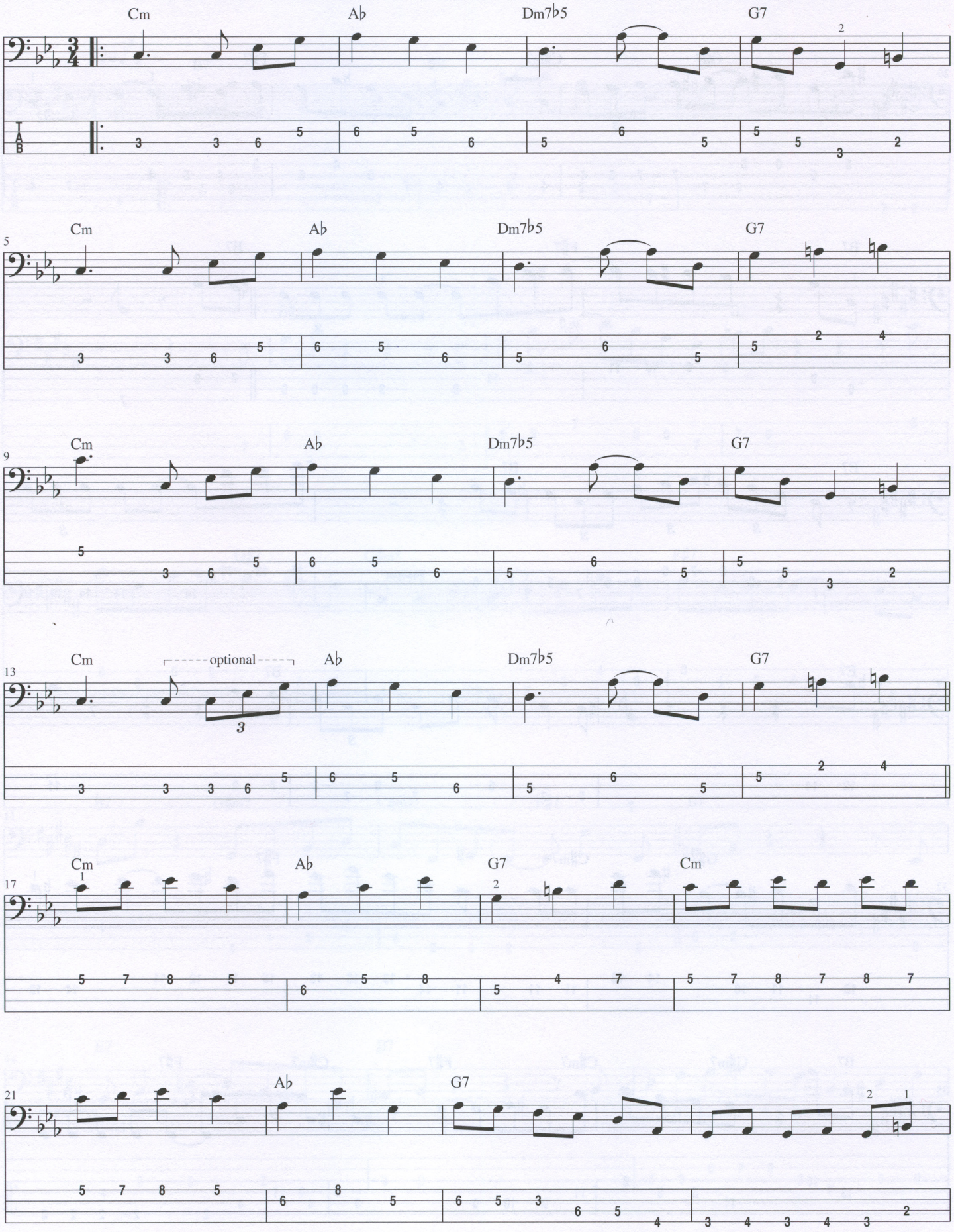


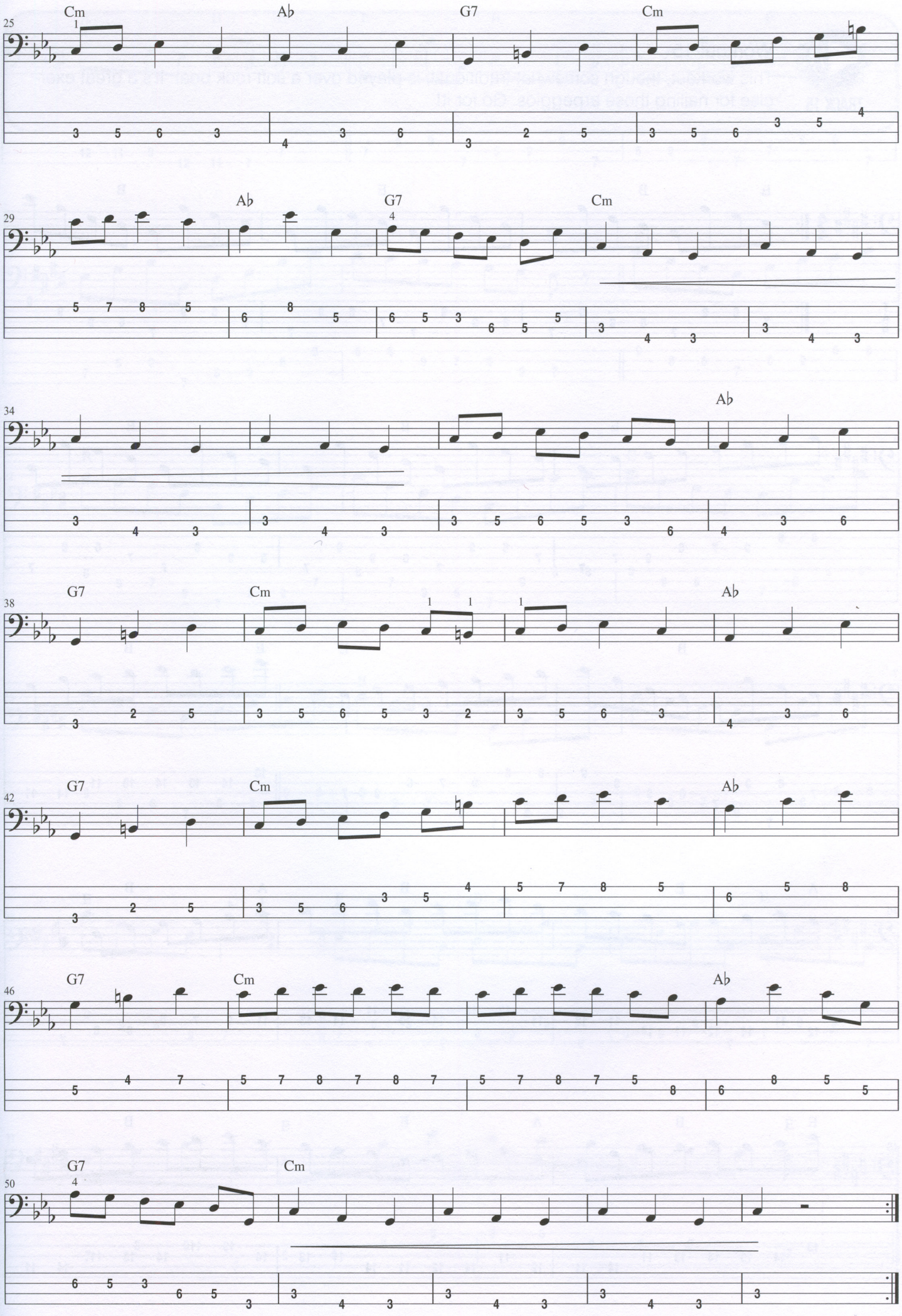

17
E7
B7
20
G♯7
C♯m7
F♯7
23
B7
F♯7
B7
26
E7
B7
29
E7
B7
32
G♯7
C♯m7
F♯7
35
B7
G♯m7
C♯m7
F♯7
C♯m7
F♯7

TRACK 14

Workout 14

This example is patterned after a jazz/rock waltz. Have fun!

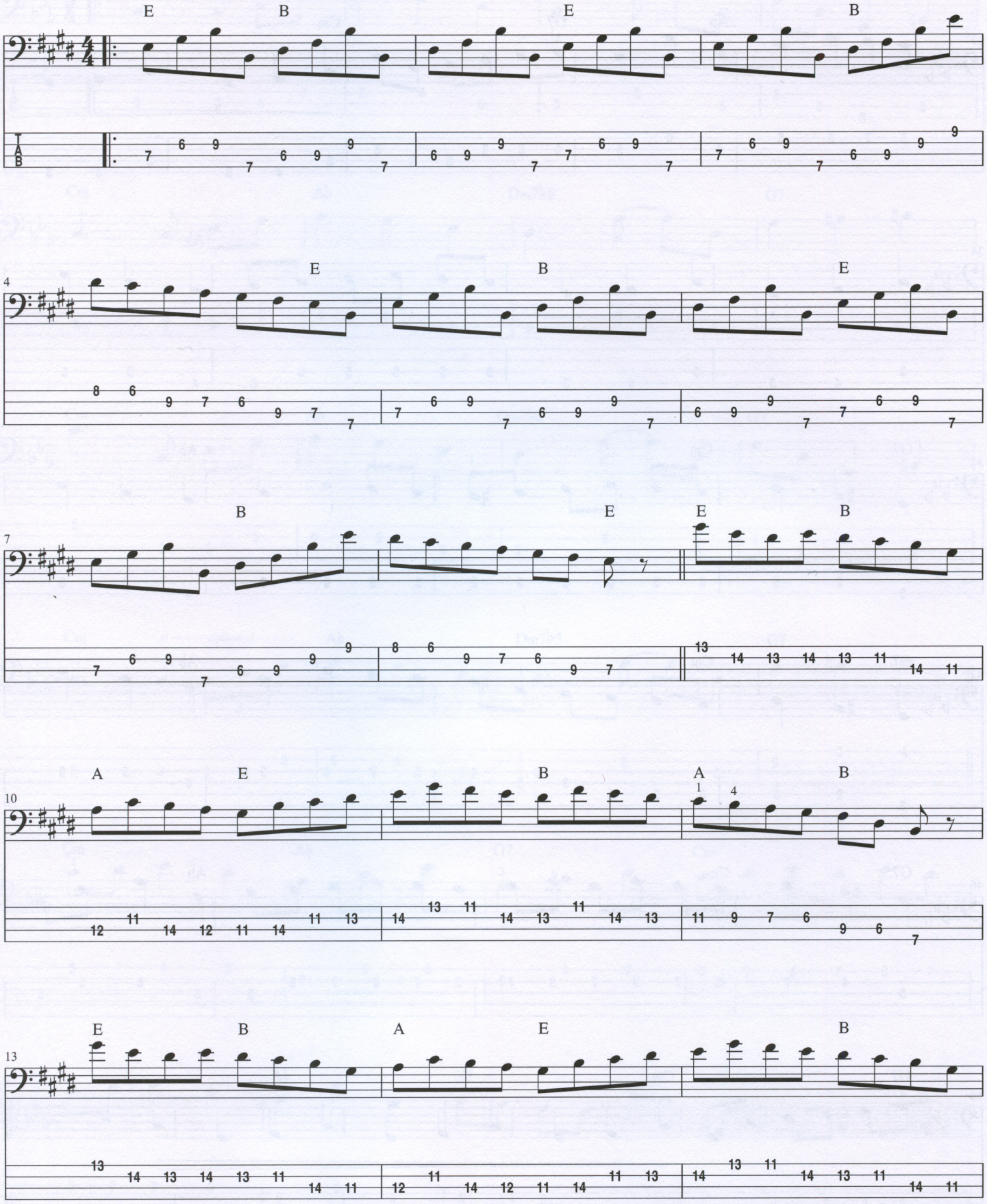


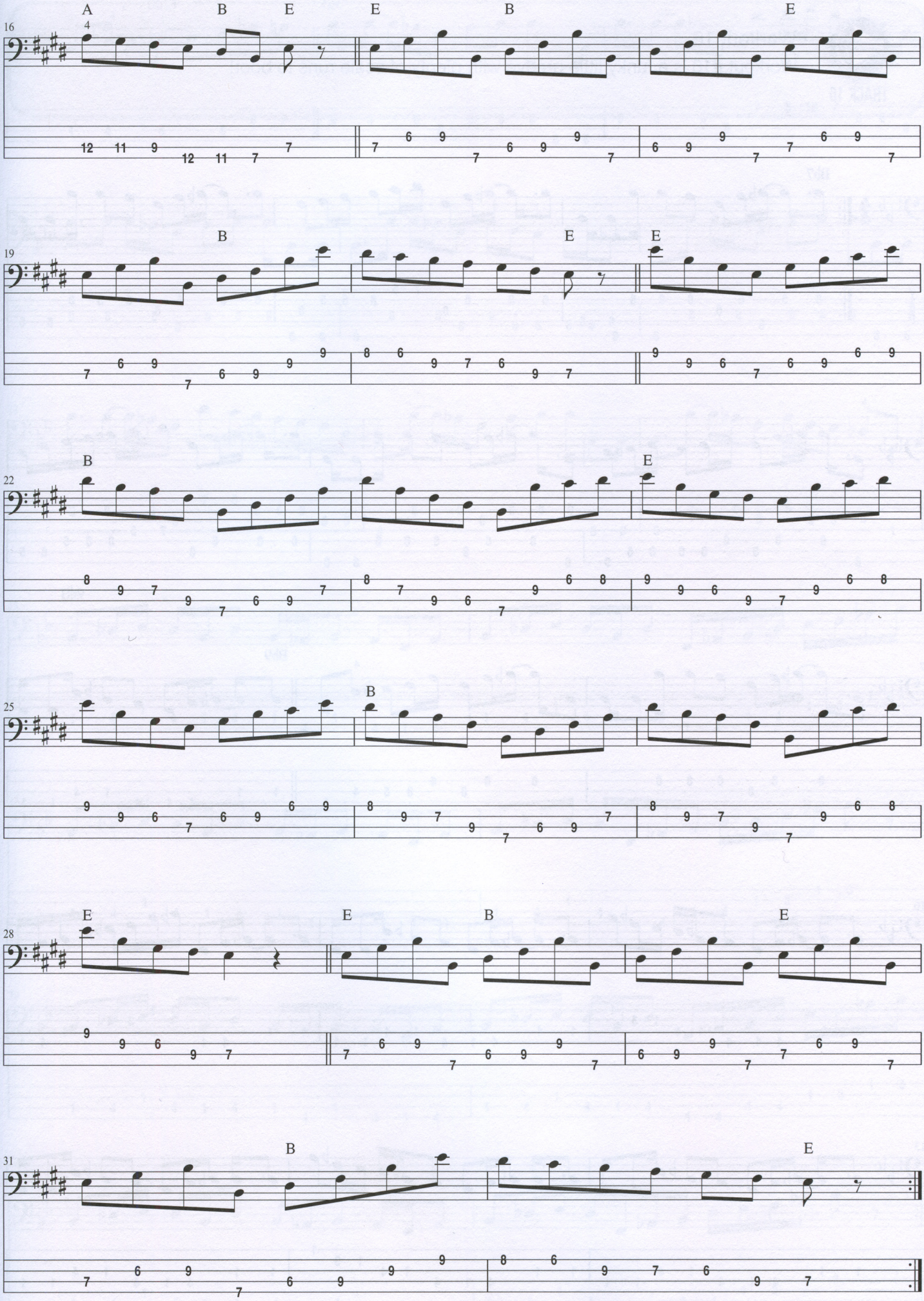

25
Cm
Ab
G7
Cm
29
Ab
G7
Cm
34
Ab
38
G7
Cm
Ab
42
G7
Cm
Ab
46
G7
Cm
Ab
50
G7
Cm

TRACK 15

Workout 15

This workout, though somewhat traditional, is played over a soft rock beat. It's a great exercise for nailing those arpeggios. Go for it!

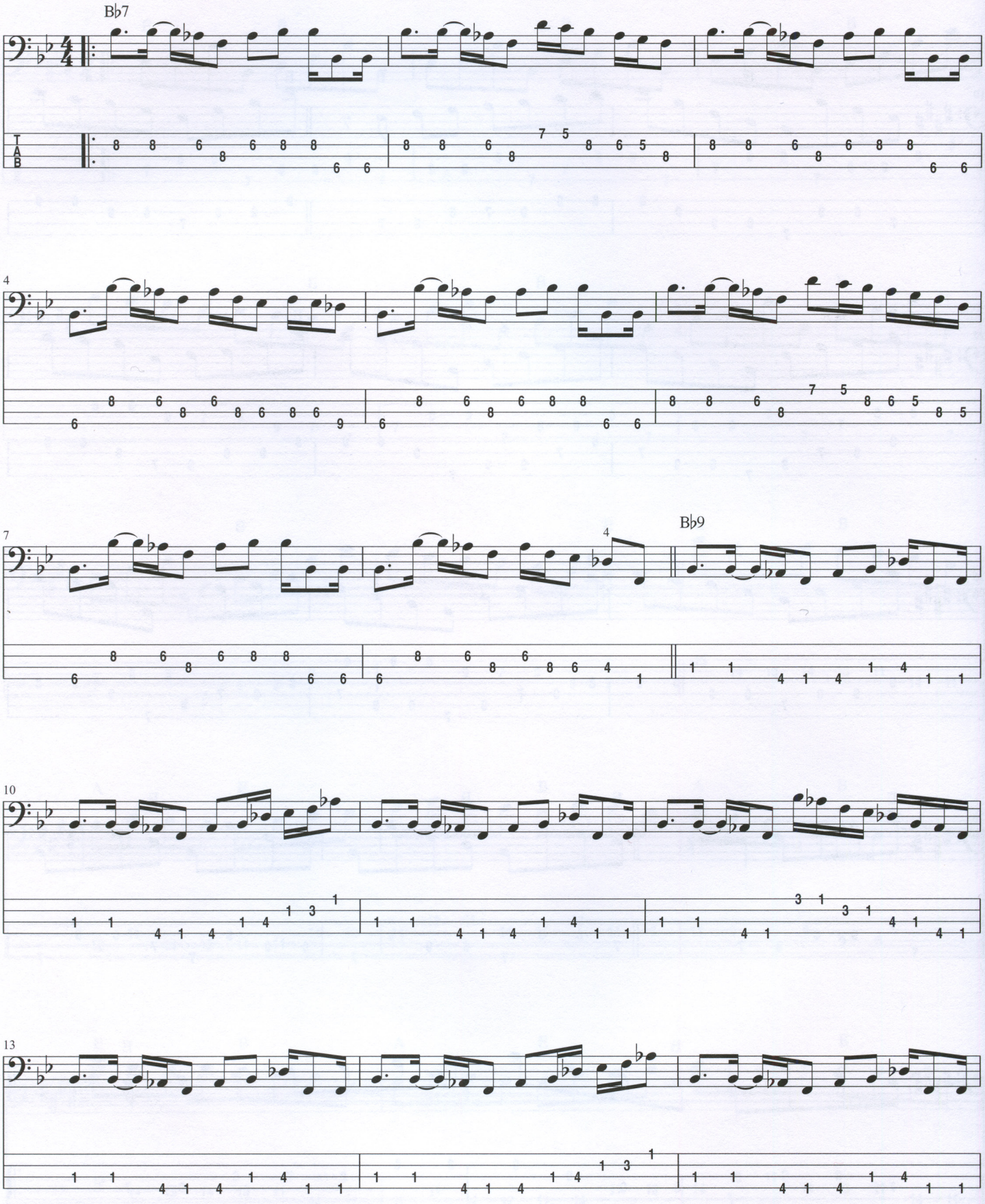


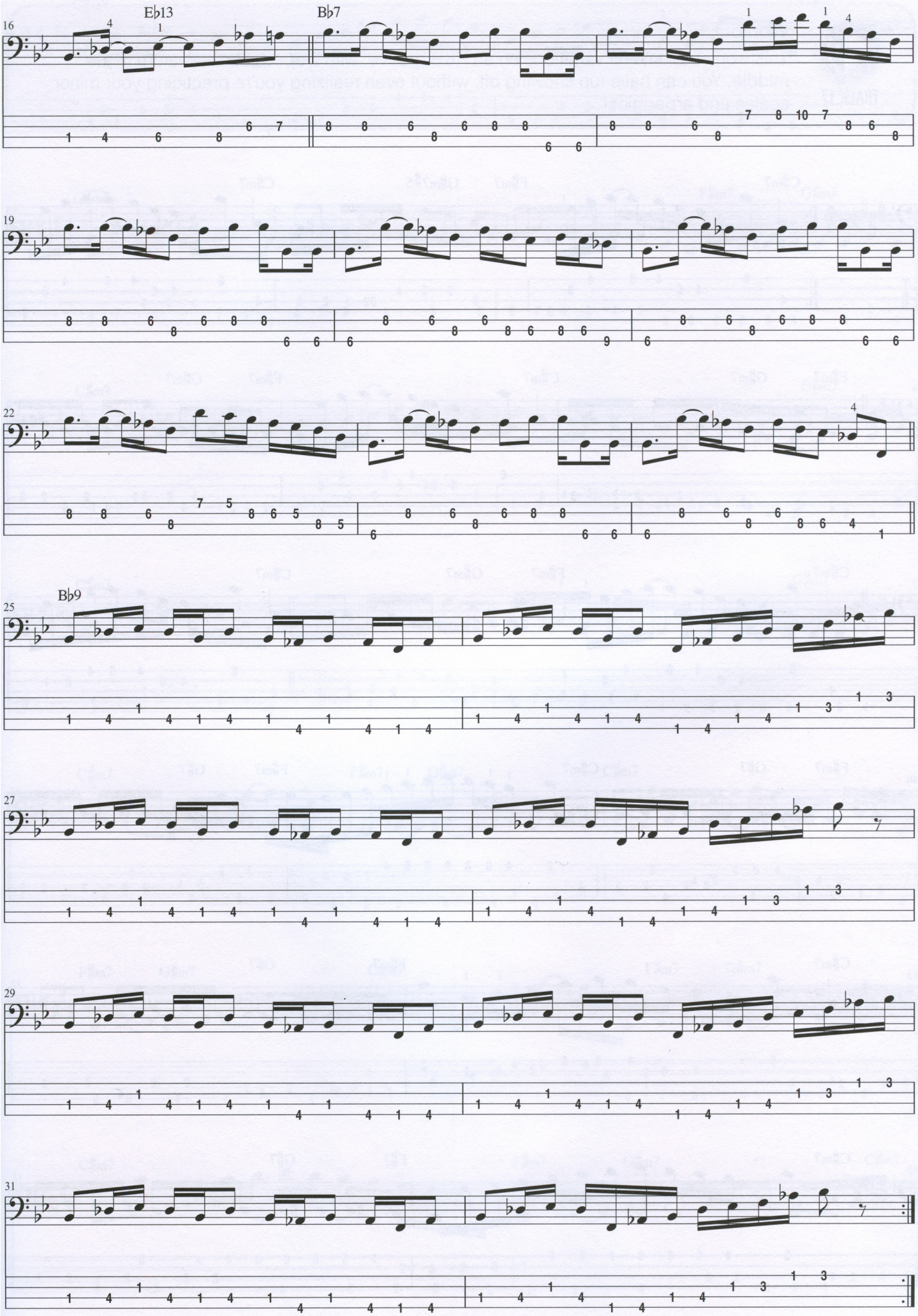

16
A
B
E
E
B
E
19
B
E
E
22
B
E
25
B
28
E
E
B
E
31
B
E

TRACK 16

Workout 16

Workout #16 is a funky little groove with plenty of scale runs to boot!

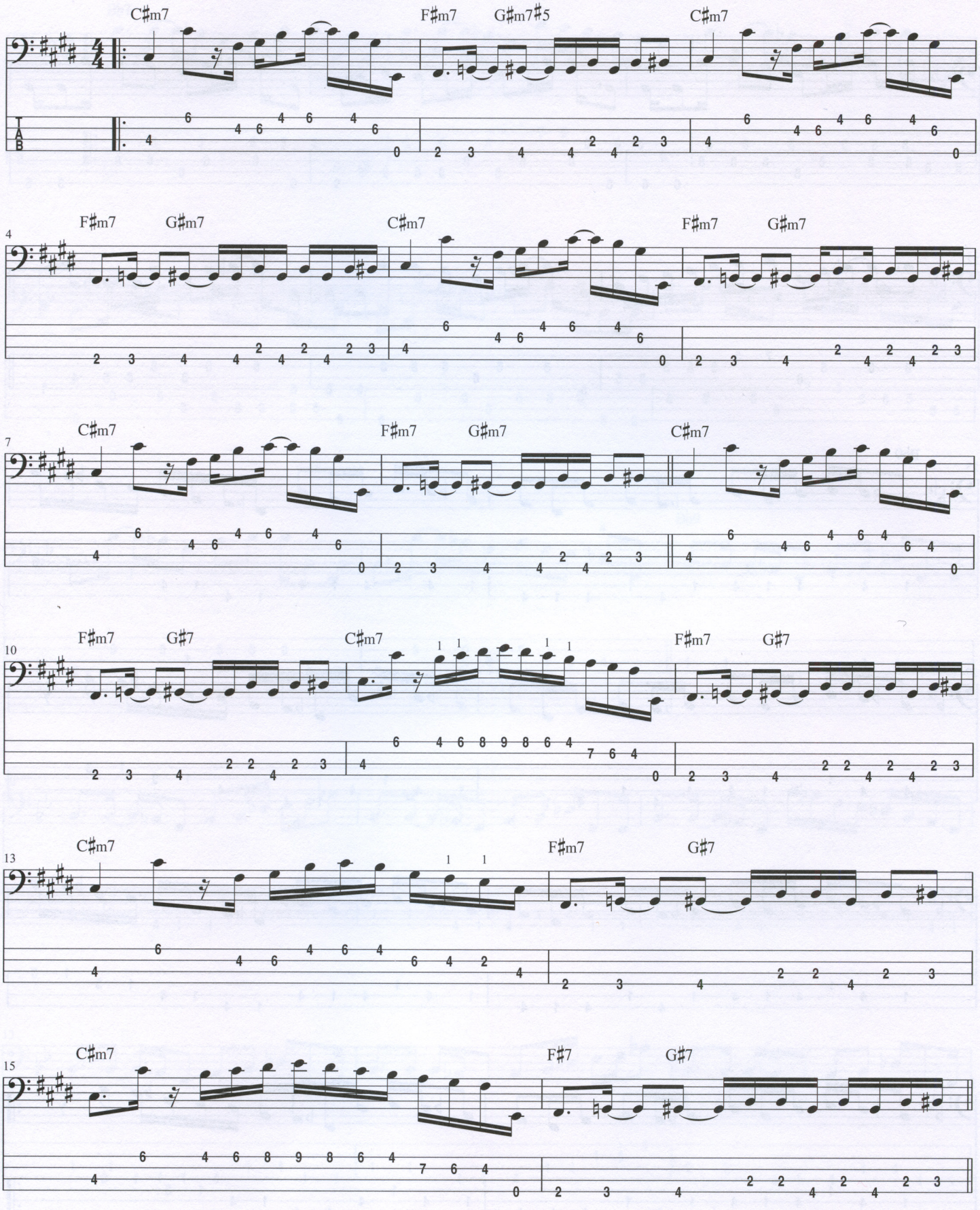


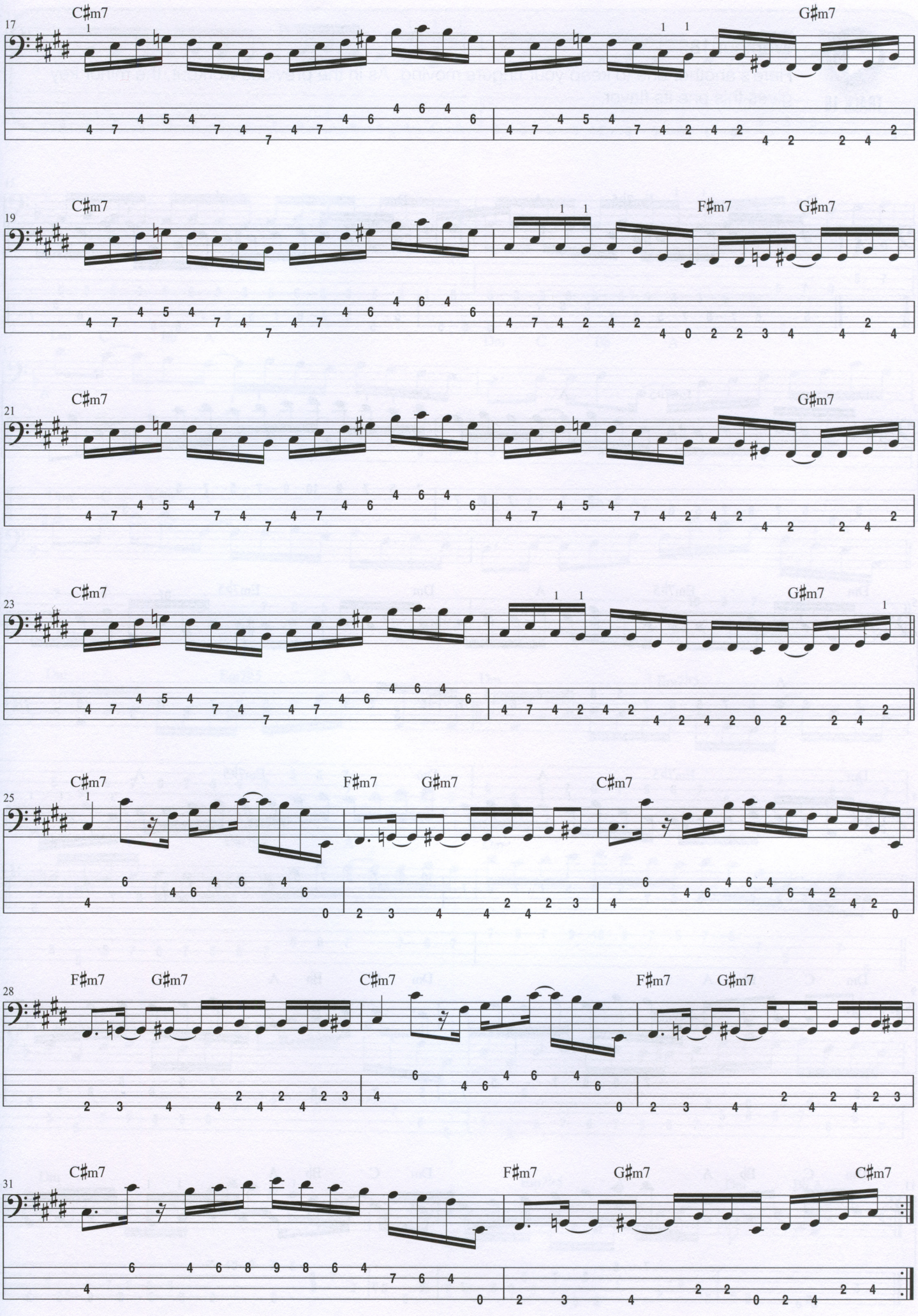

16
Eb13
Bb7
19
22
25
Bb9
27
29
31

TRACK 17

Workout 17

This workout contains variations on an R&B groove, with a special bass feature in the middle. You can have fun showing off, without even realizing you're practicing your minor scales and arpeggios!

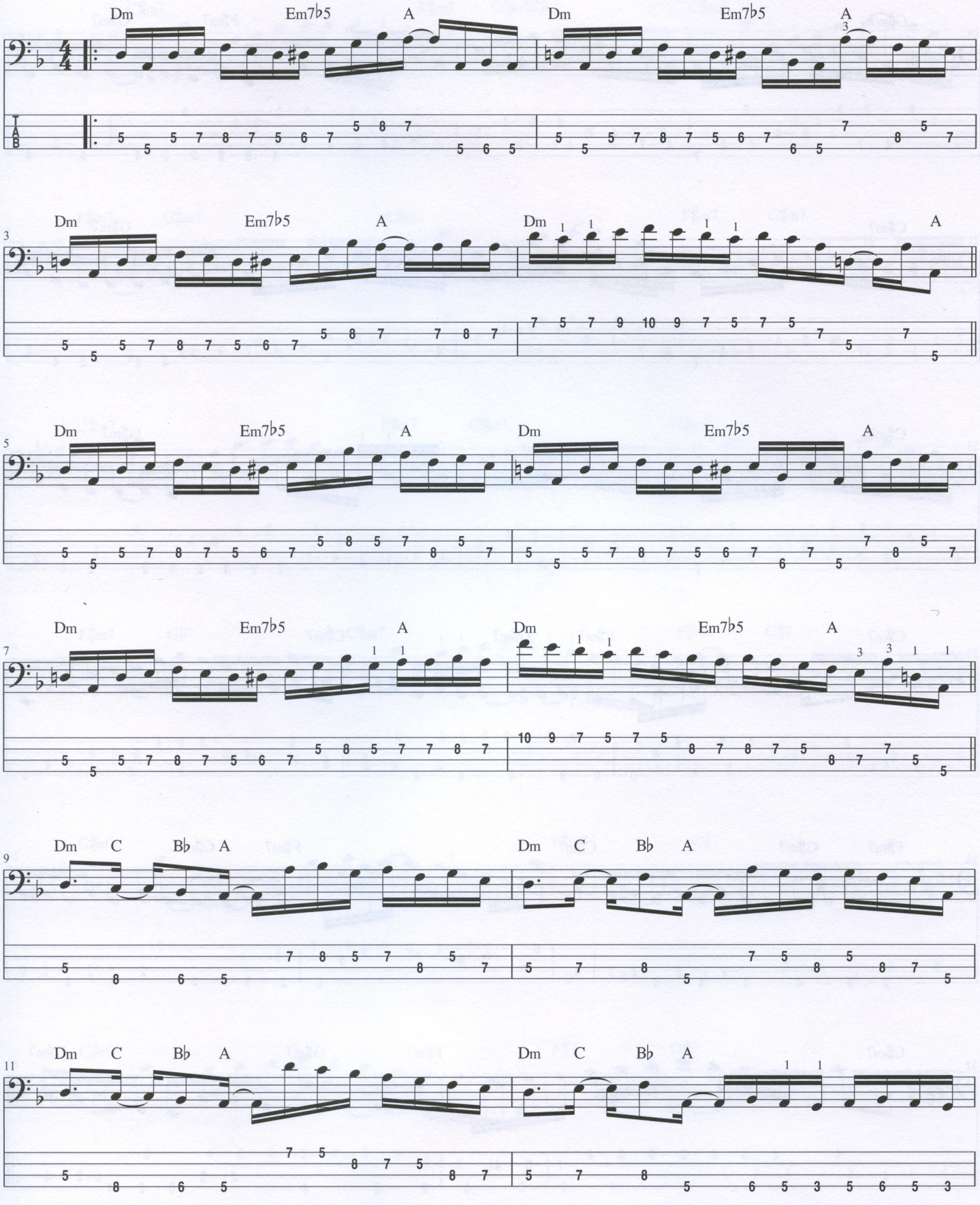


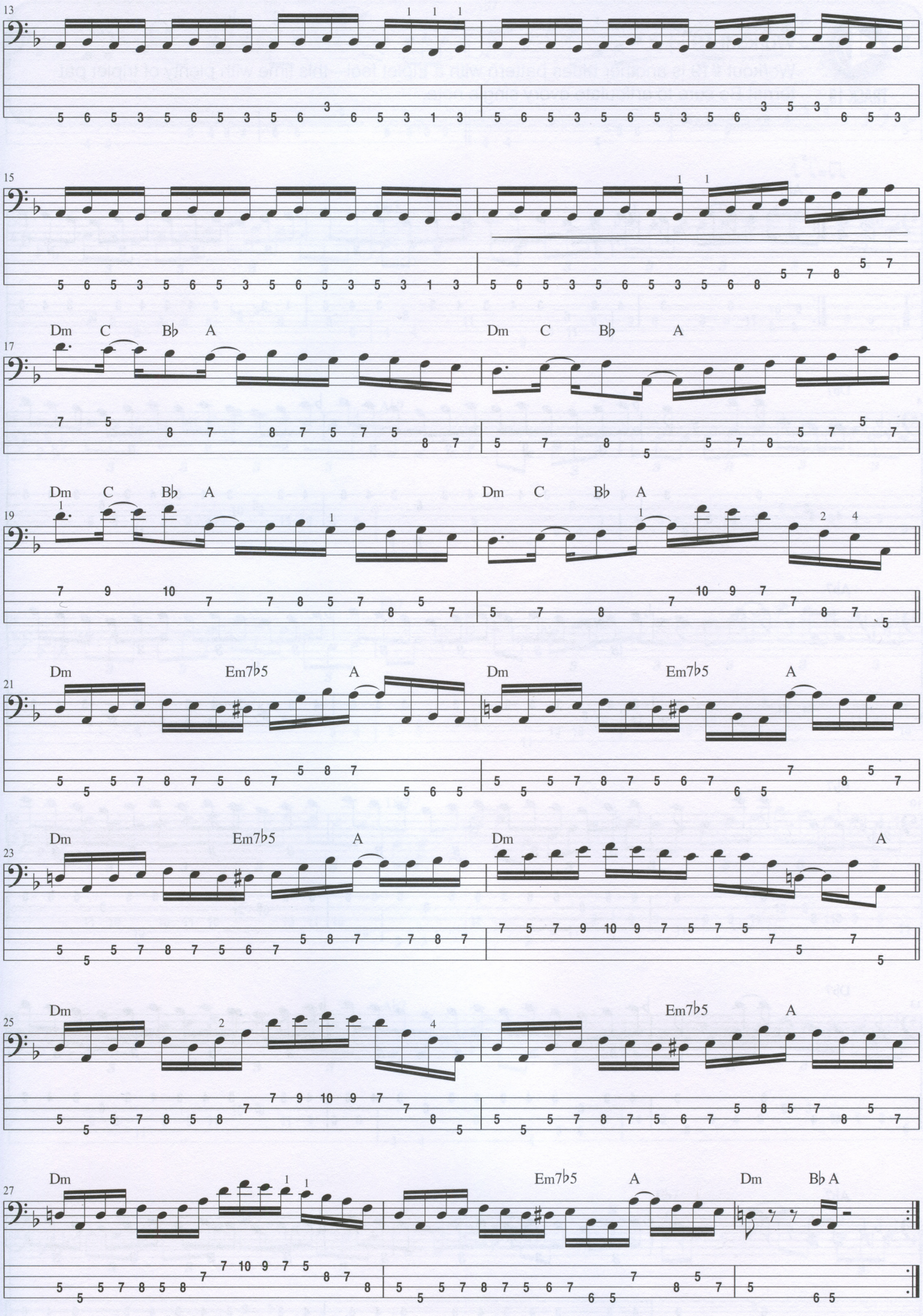

17
C♯m7
G♯m7
19
C♯m7
F♯m7
G♯m7
21
C♯m7
G♯m7
23
C♯m7
G♯m7
25
C♯m7
F♯m7
G♯m7
C♯m7
28
F♯m7
G♯m7
C♯m7
F♯m7
G♯m7
31
C♯m7
F♯m7
G♯m7
C♯m7

TRACK 18

Workout 18

Here's another one to keep your fingers moving. As in the previous workout, the minor key gives this one its flavor.

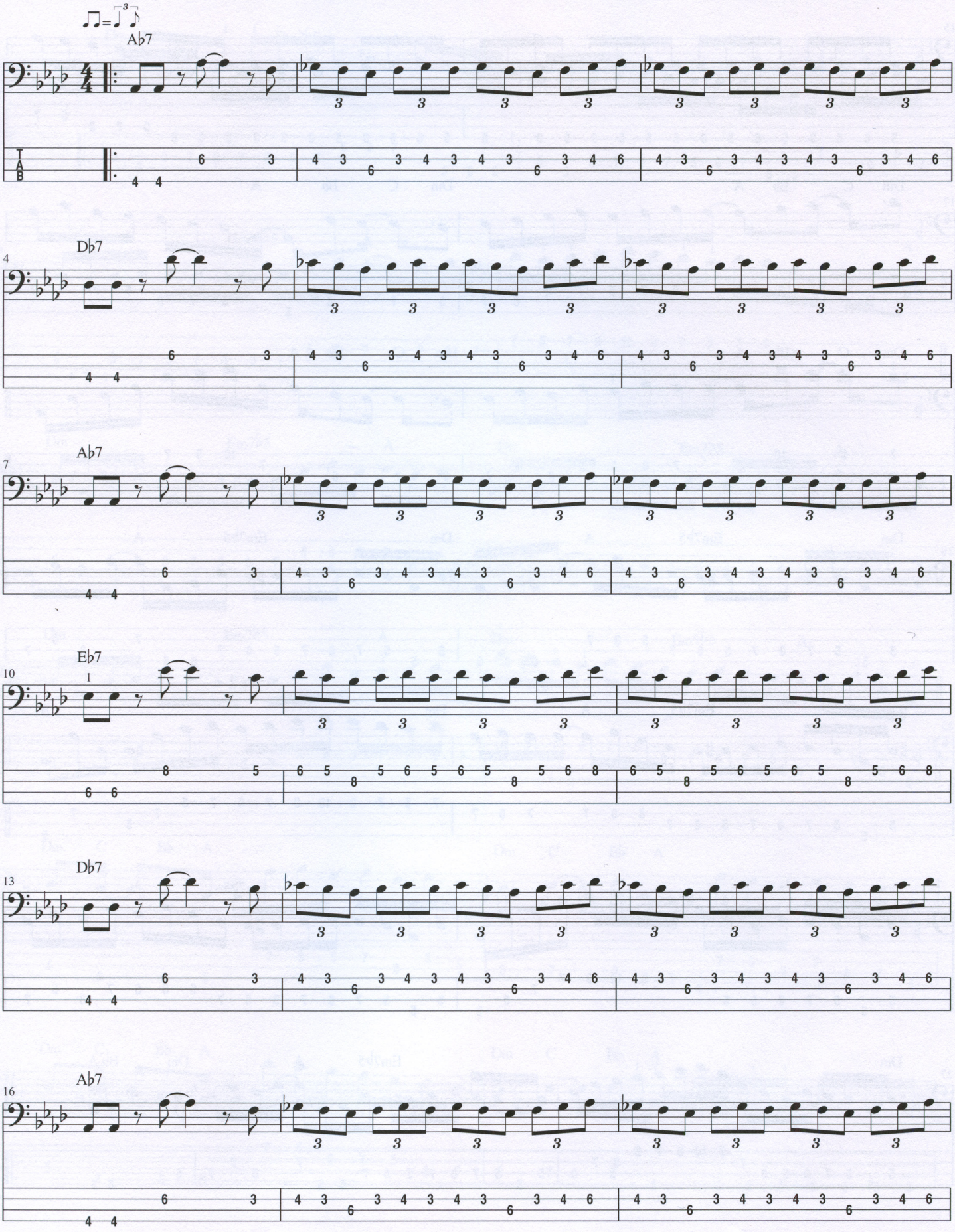


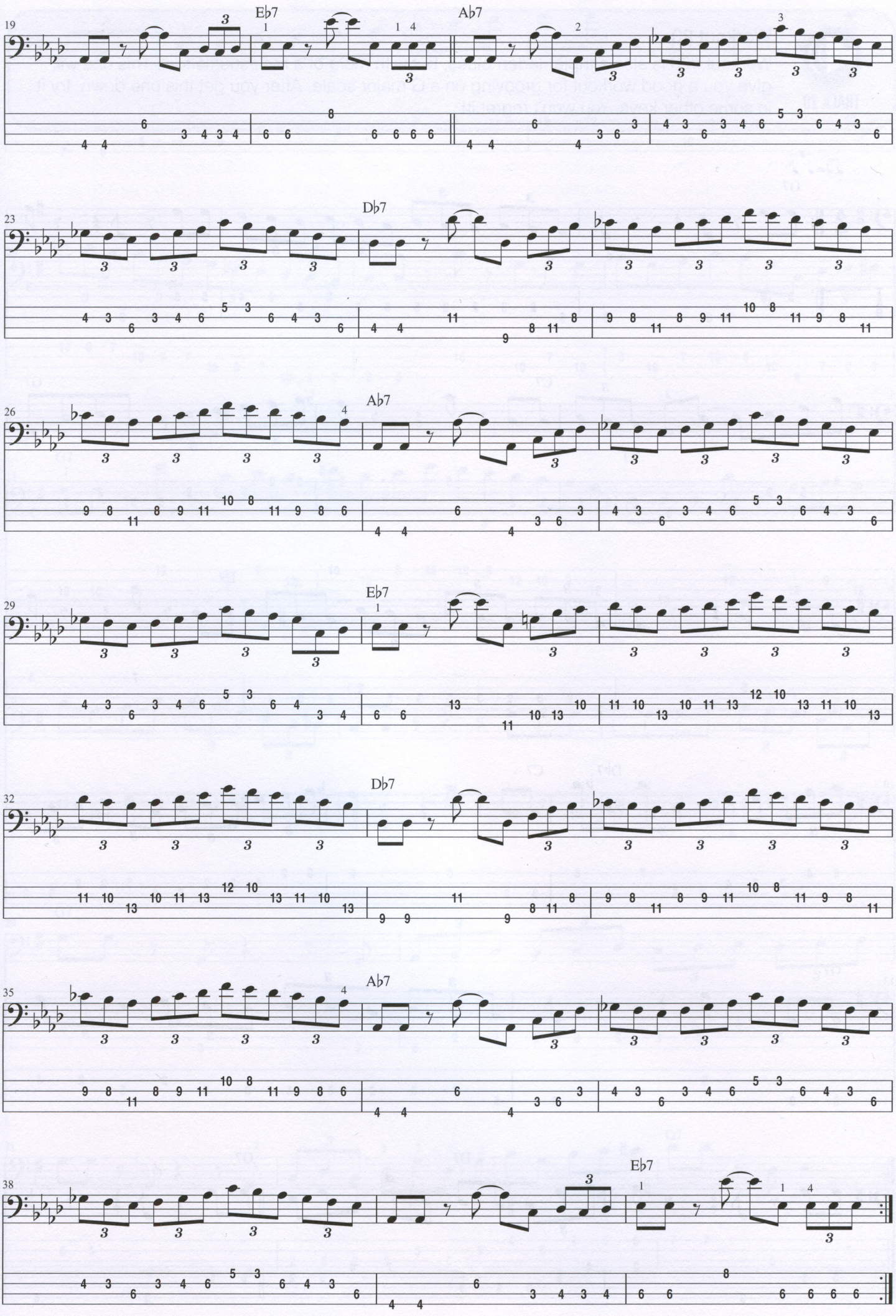

13
15
17
Dm C B♭ A
Dm C B♭ A
19
Dm C B♭ A
Dm C B♭ A
21
Dm Em7♭5 A
Dm Em7♭5 A
23
Dm Em7♭5 A
Dm A
25
Dm
Em7♭5 A
27
Dm
Em7♭5 A
Dm B♭ A

TRACK 19

Workout 19

Workout #19 is another blues pattern with a triplet feel—this time with plenty of triplet patterns! Be sure to articulate every single note.

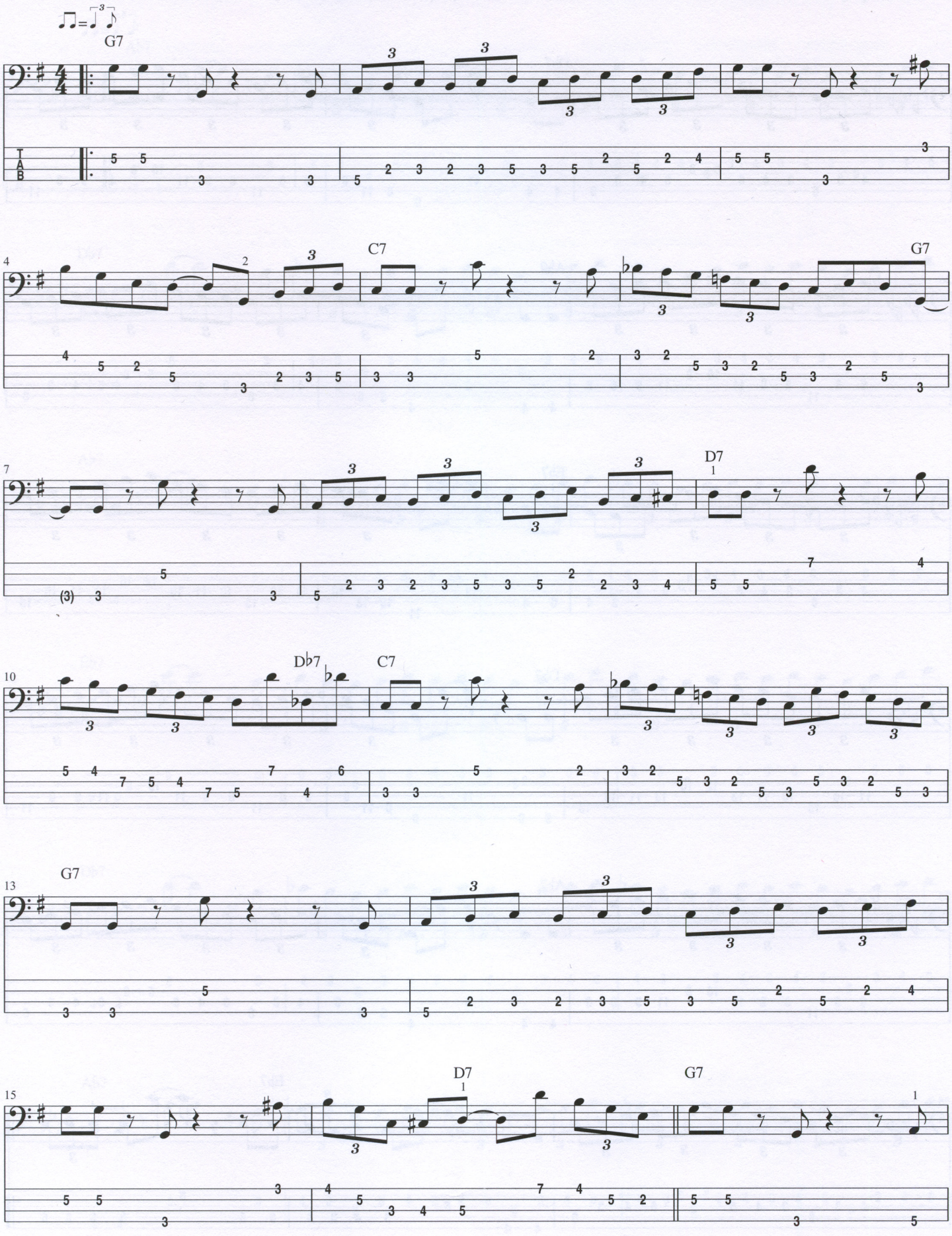


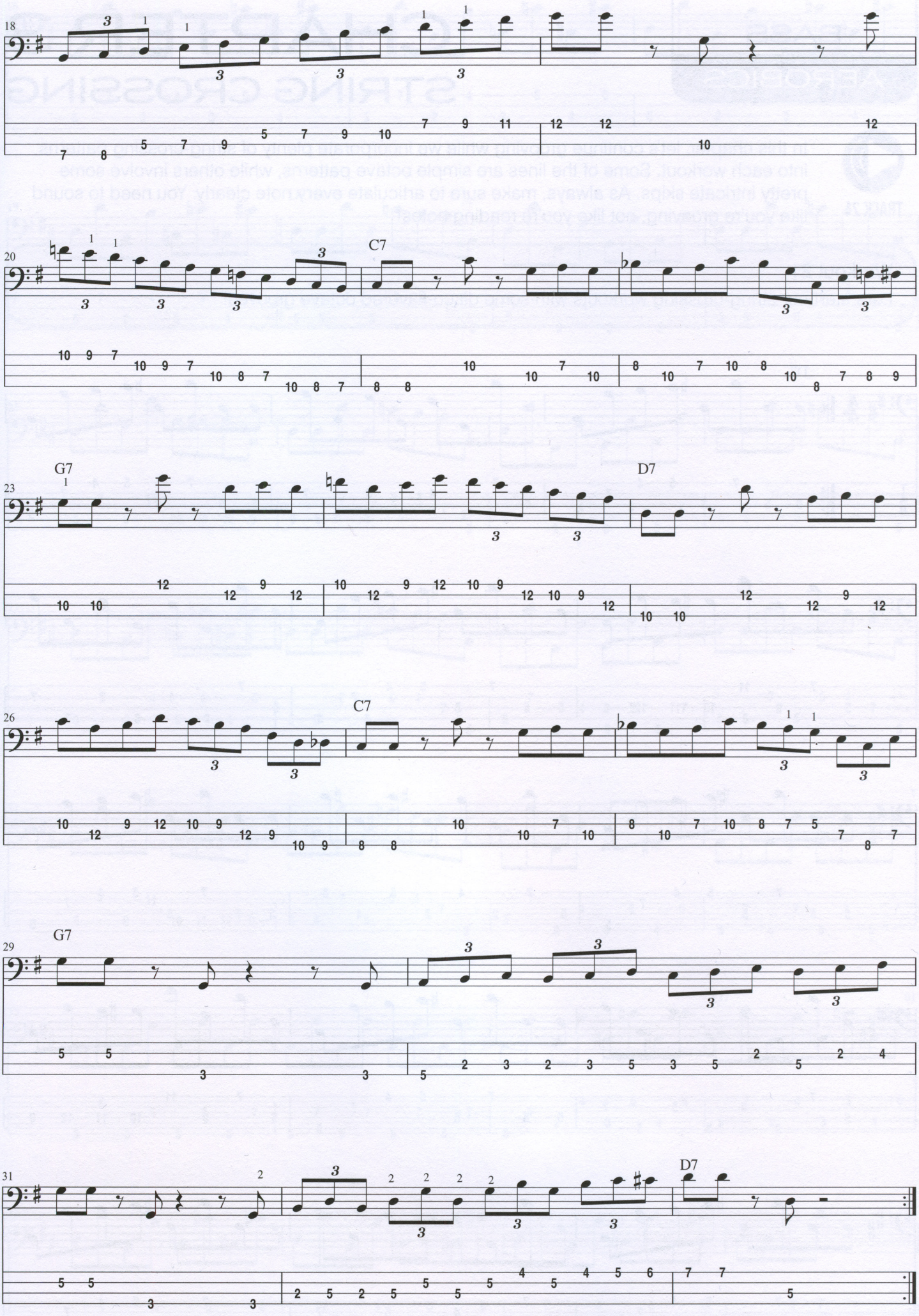

19
Eb7
Ab7
23
Db7
26
Ab7
29
Eb7
32
Db7
35
Ab7
38
Eb7

TRACK 20

Workout 20

Workout #20 is also a triplet-laden blues, but with more of a rock/shuffle feel. This one will give you a good workout for grooving on a G major scale. After you get this one down, try it in some other keys. You won't regret it!




18
20
C7
23
G7
D7
26
C7
29
G7
31
D7

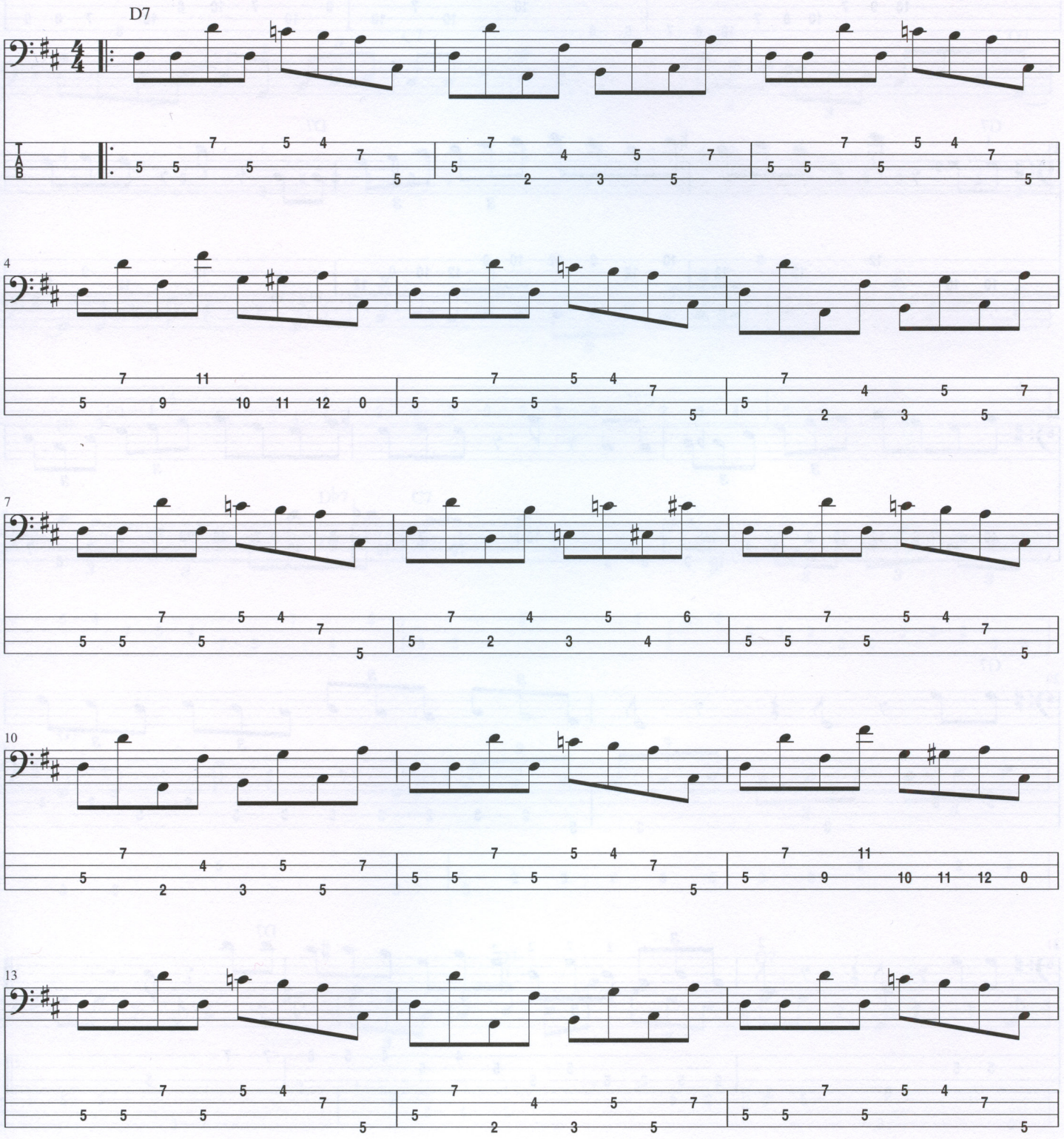
CHAPTER 3
STRING CROSSING

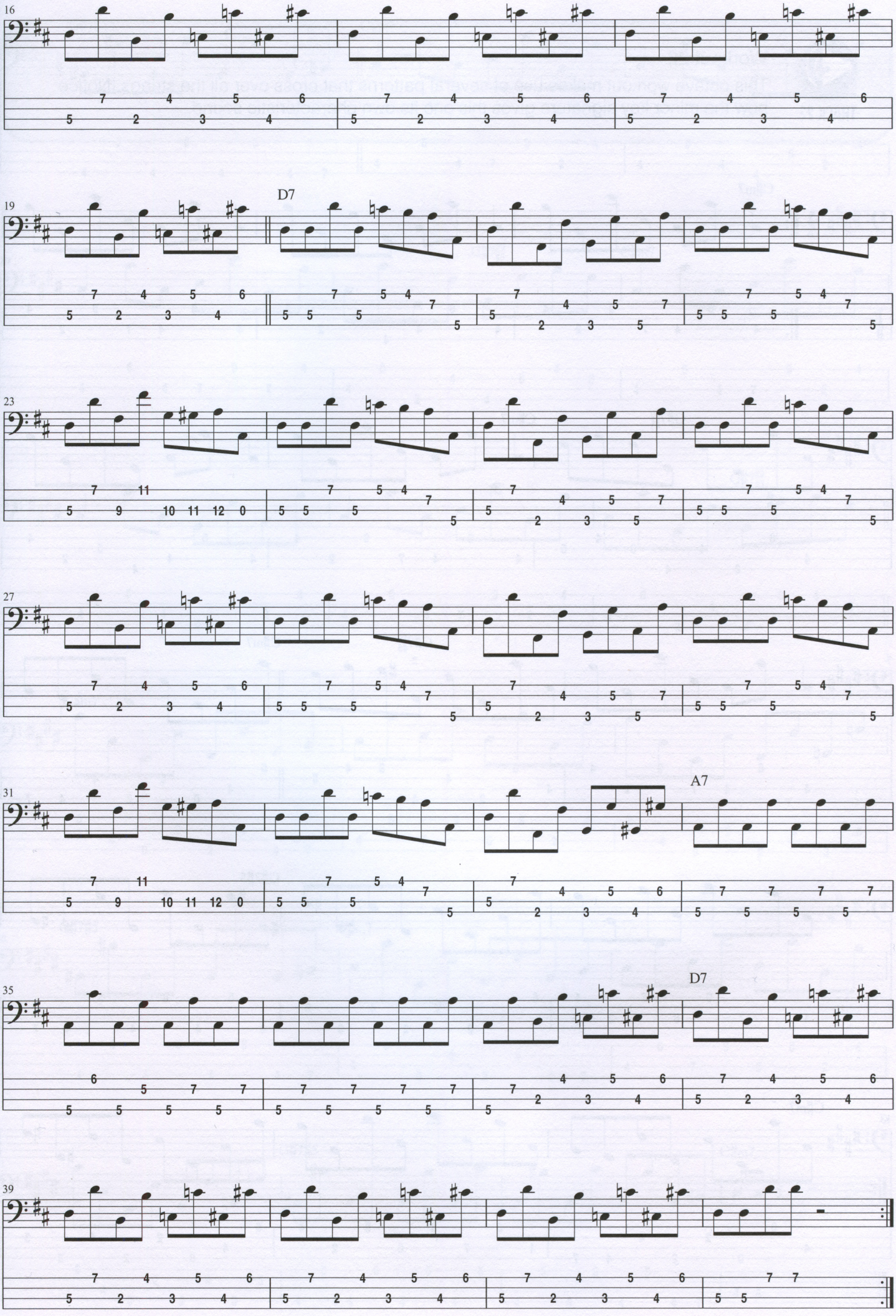
TRACK 21

In this chapter, let's continue grooving while we incorporate plenty of string-crossing patterns into each workout. Some of the lines are simple octave patterns, while others involve some pretty intricate skips. As always, make sure to articulate every note clearly. You need to sound like you're grooving, not like you're reading notes!

Workout 21

Let's start our string-crossing workouts with some disco-flavored octave grooves!

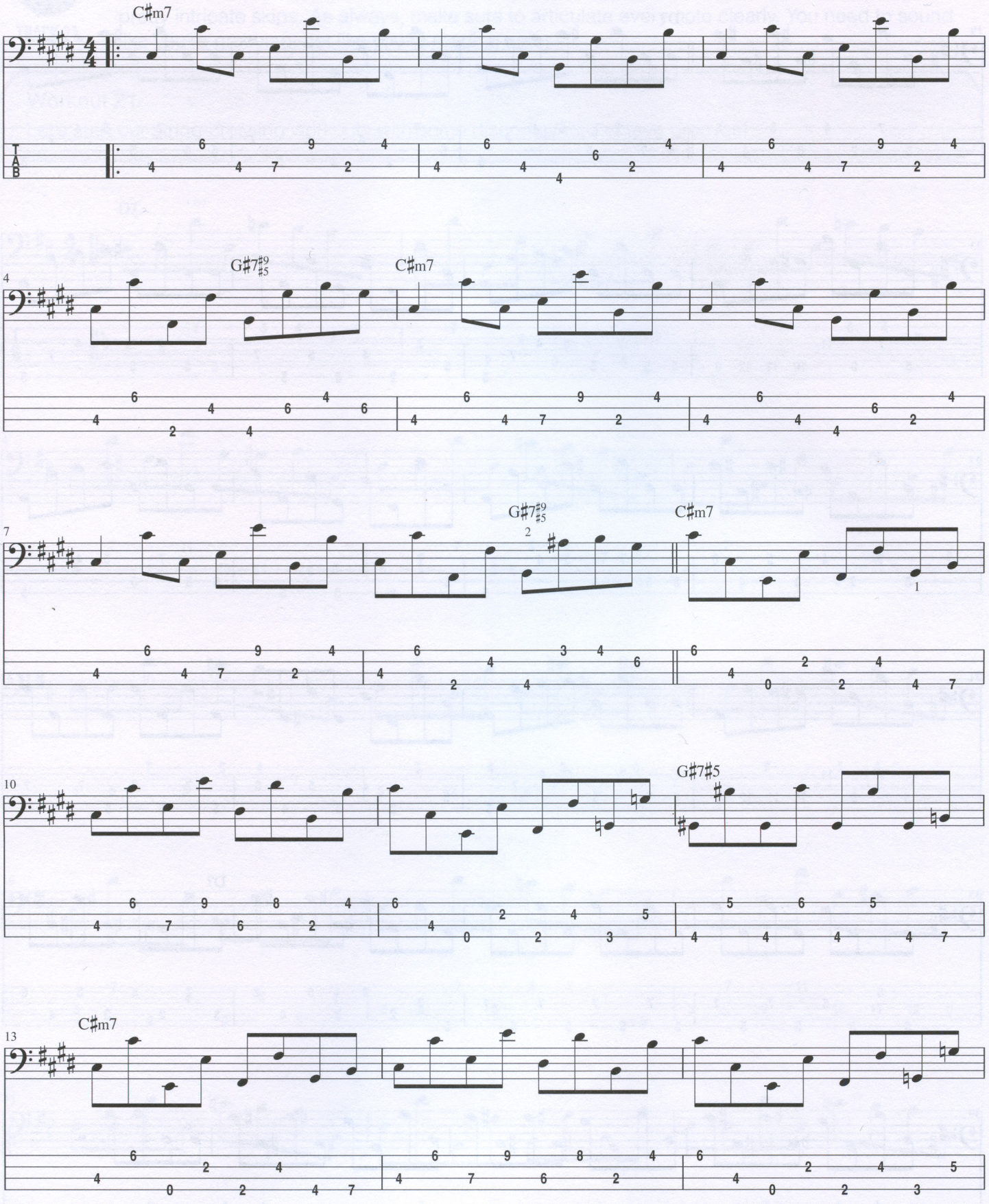


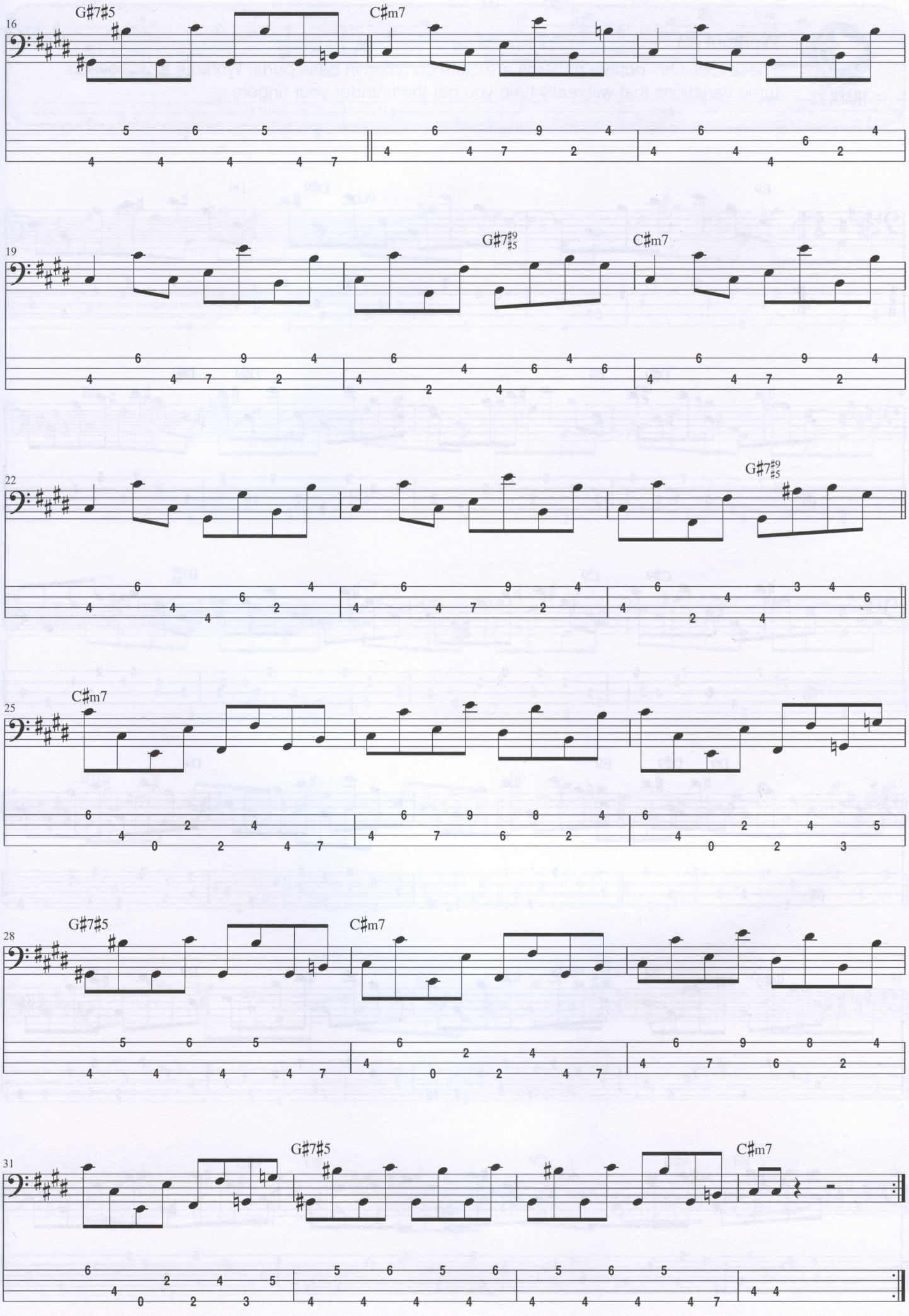

16
19
D7
23
27
31
A7
35
D7
39

TRACK 22

Workout 22

This octave workout makes use of several patterns that cross over all the strings. Notice how the minor key signature gives this one its own characteristic sound.

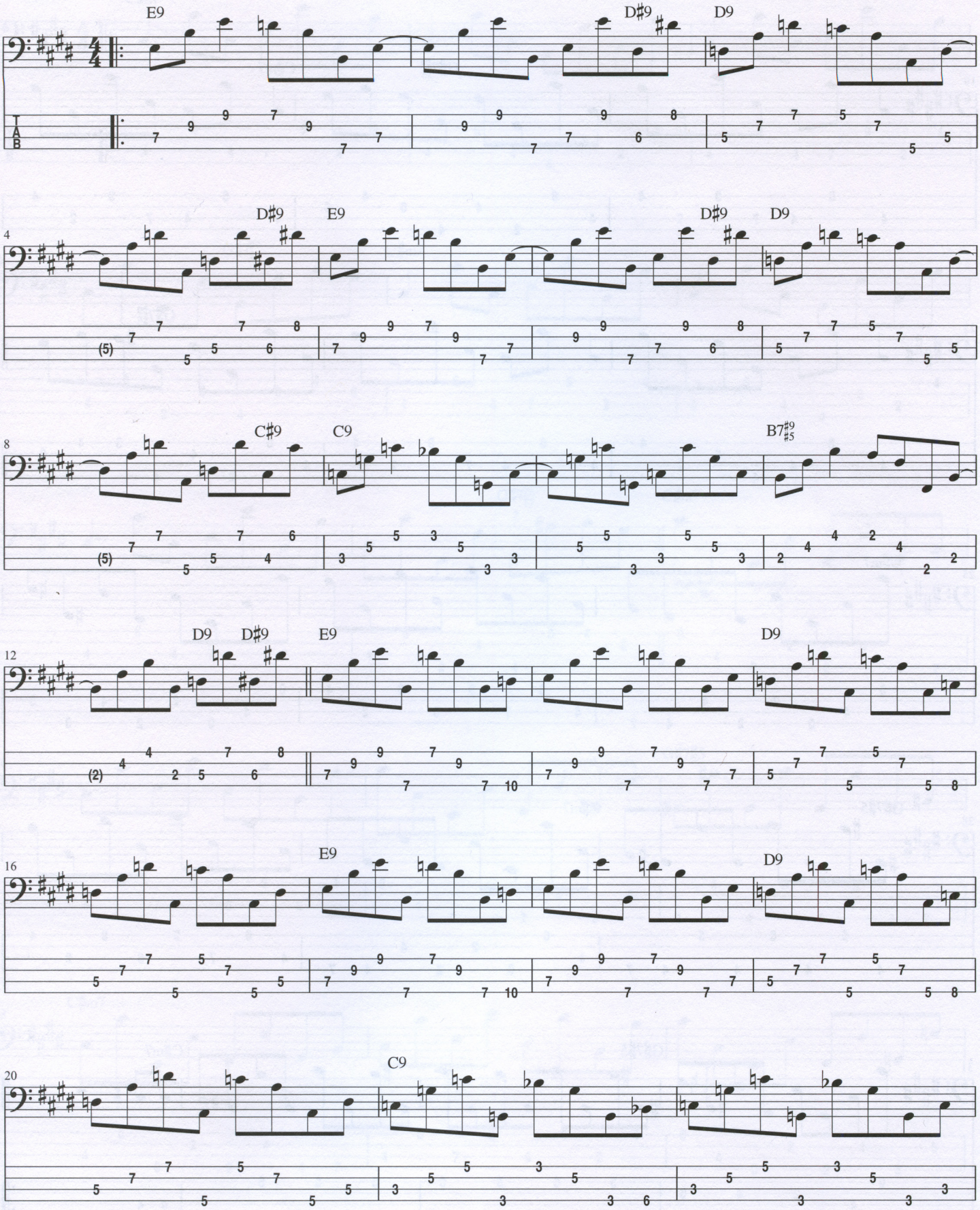


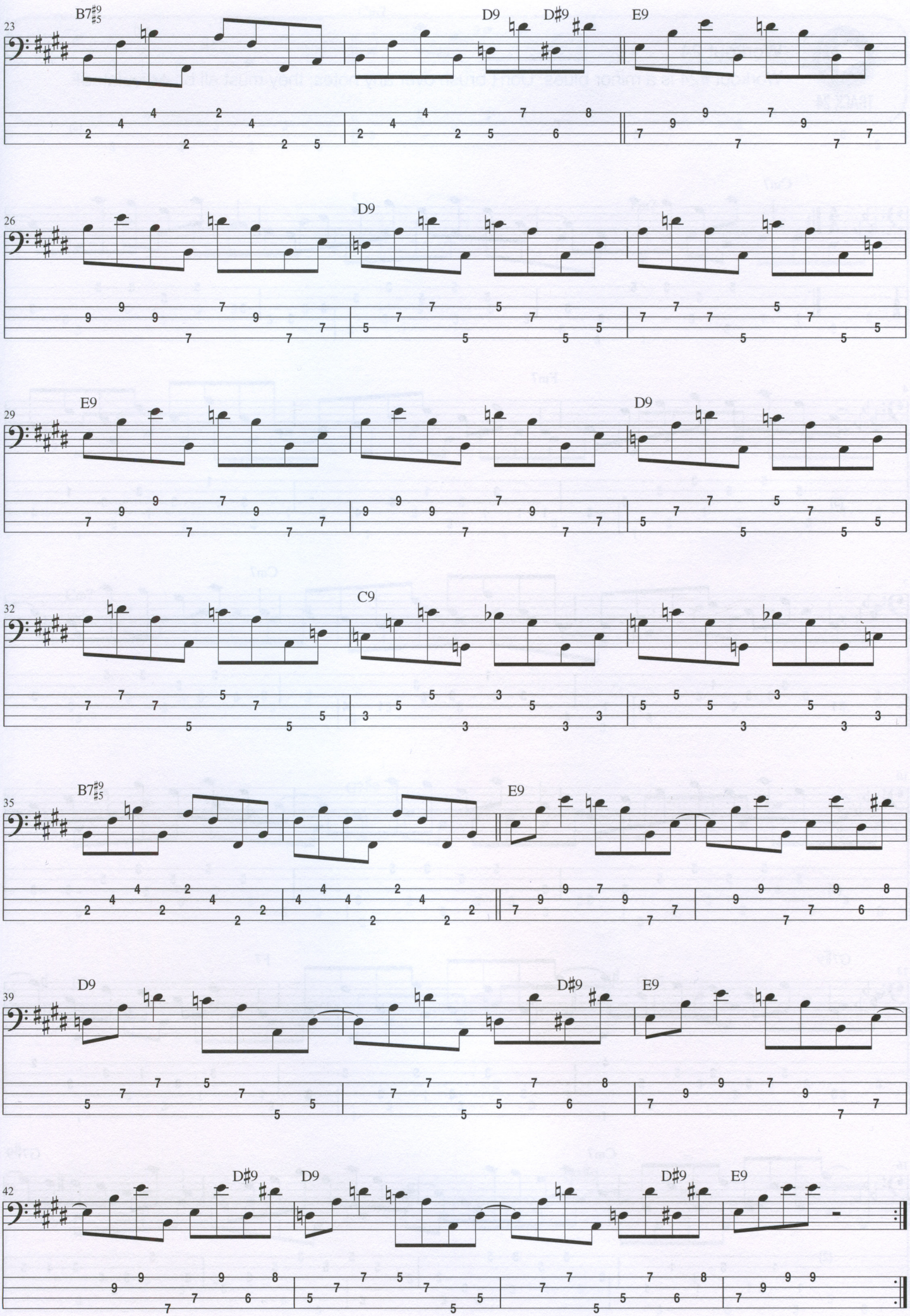

16
G♯7♯5
C♯m7
19
G♯7♯9♯5
C♯m7
22
G♯7♯9♯5
25
C♯m7
28
G♯7♯5
C♯m7
31
G♯7♯5
C♯m7

TRACK 23

Workout 23

These root–fifth–octave patterns are quite common in bass parts. Workout #23 provides three variations that will really help you get them under your fingers.

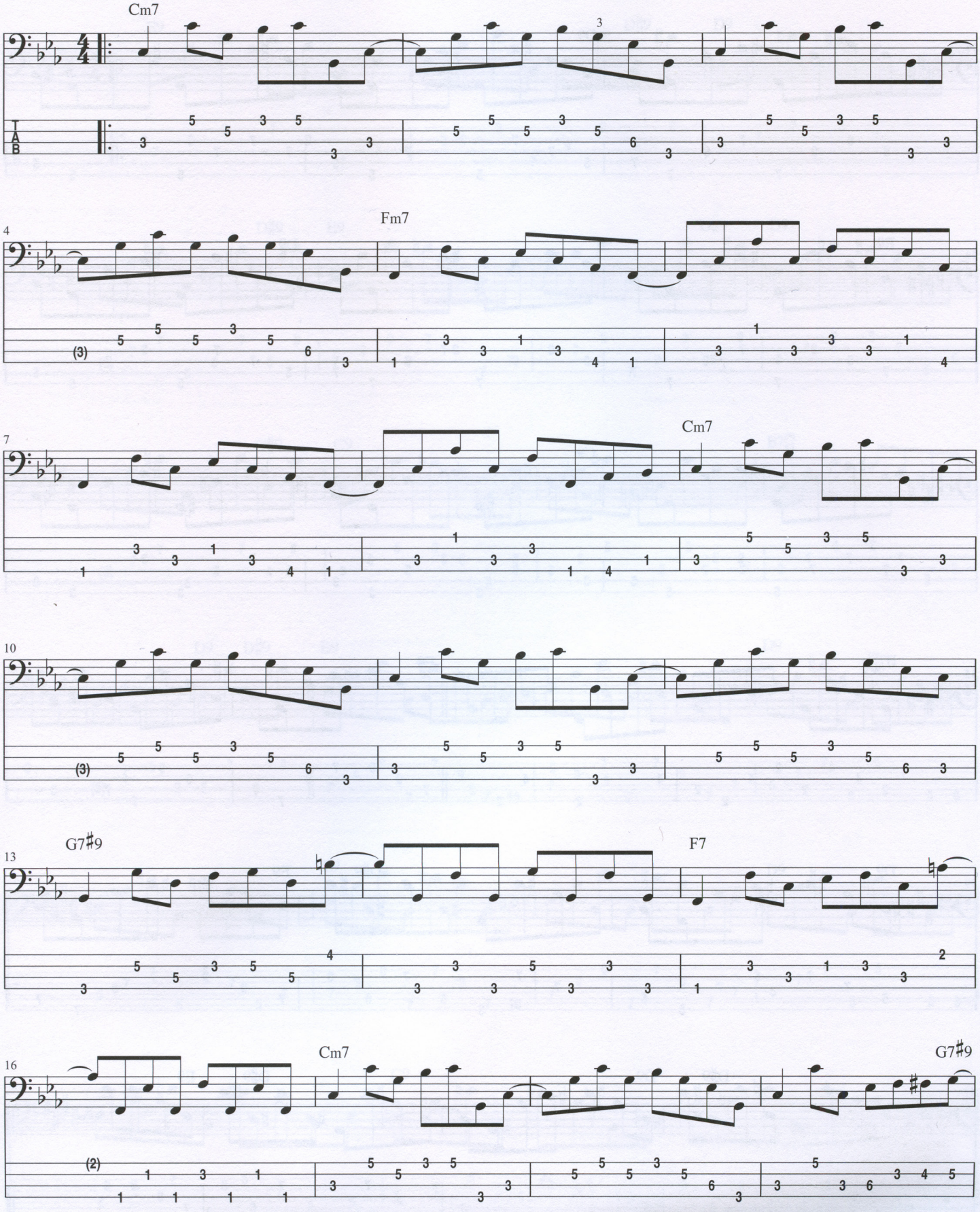


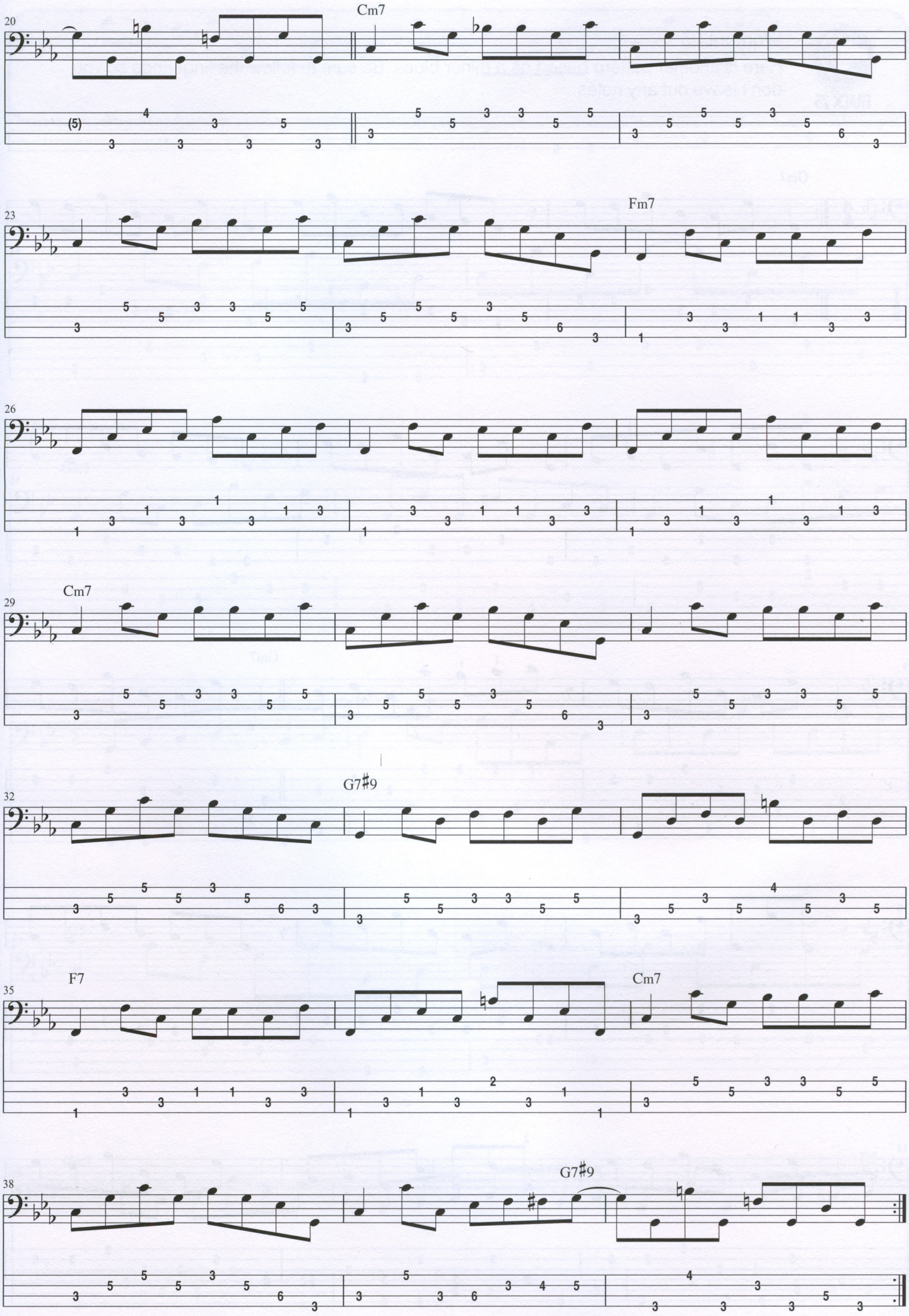

23
B7♯9♯5
D9
D♯9
E9
26
D9
29
E9
D9
32
C9
35
B7♯9♯5
E9
39
D9
D♯9
E9
42
D♯9
D9
D♯9
E9

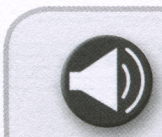
TRACK 24

Workout 24

Workout #24 is a minor blues. Don't brush over any notes; they must all be articulated!

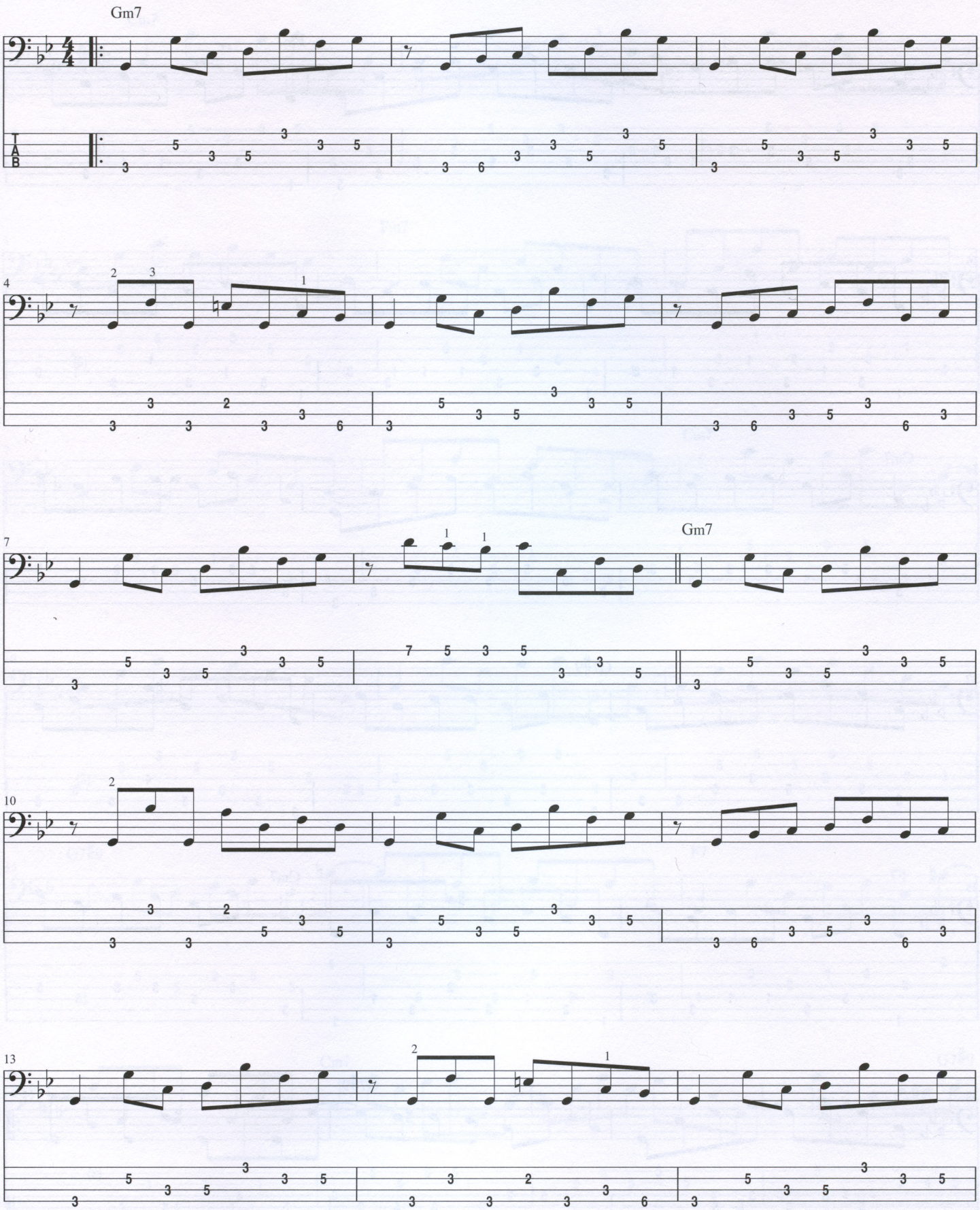


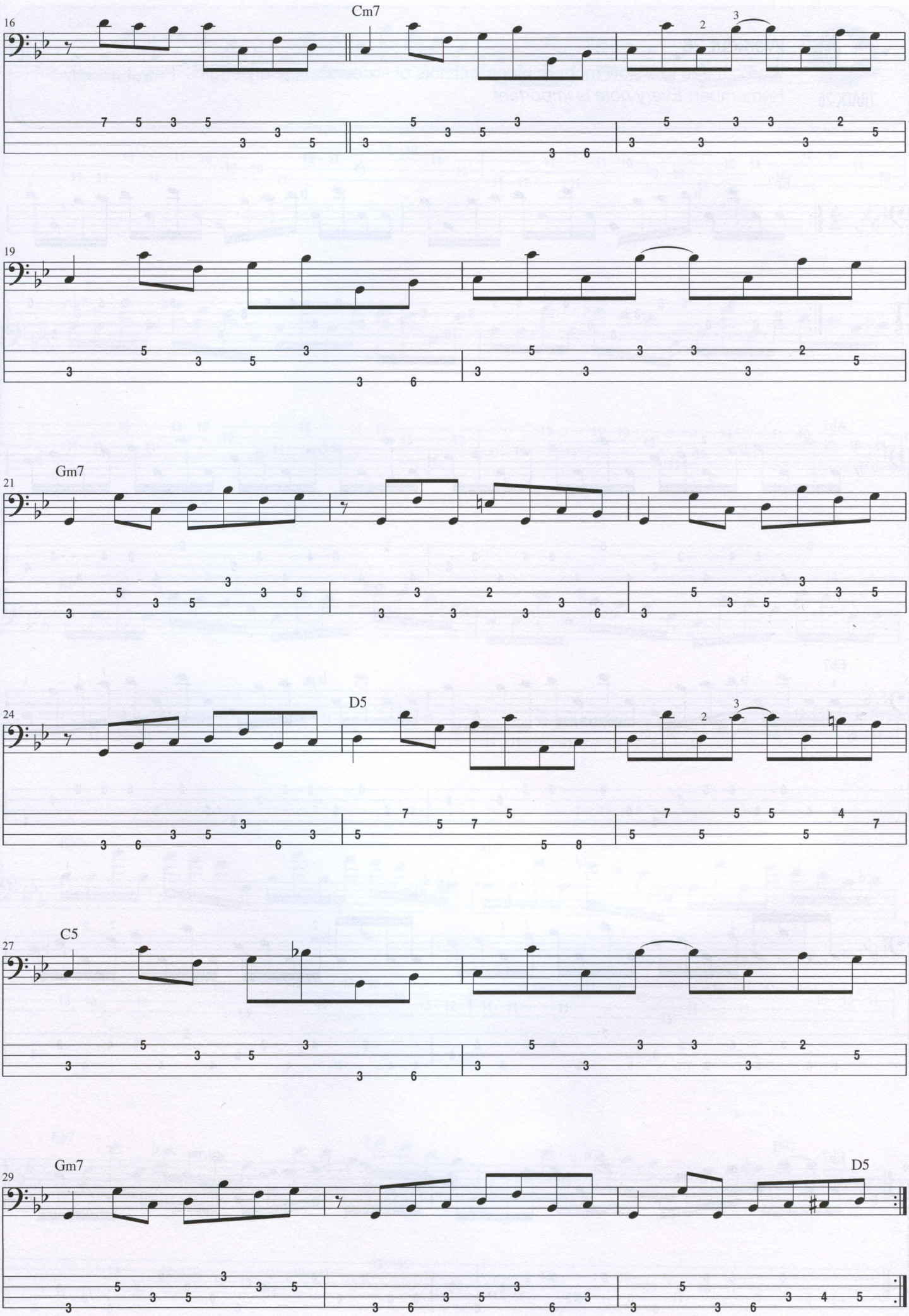

20
Cm7
23
Fm7
26
29
Cm7
32
G7♯9
35
F7
Cm7
38
G7♯9



Workout 25

Here is another pattern based on a minor blues. Be sure to follow the fingerings so you don't leave out any notes.

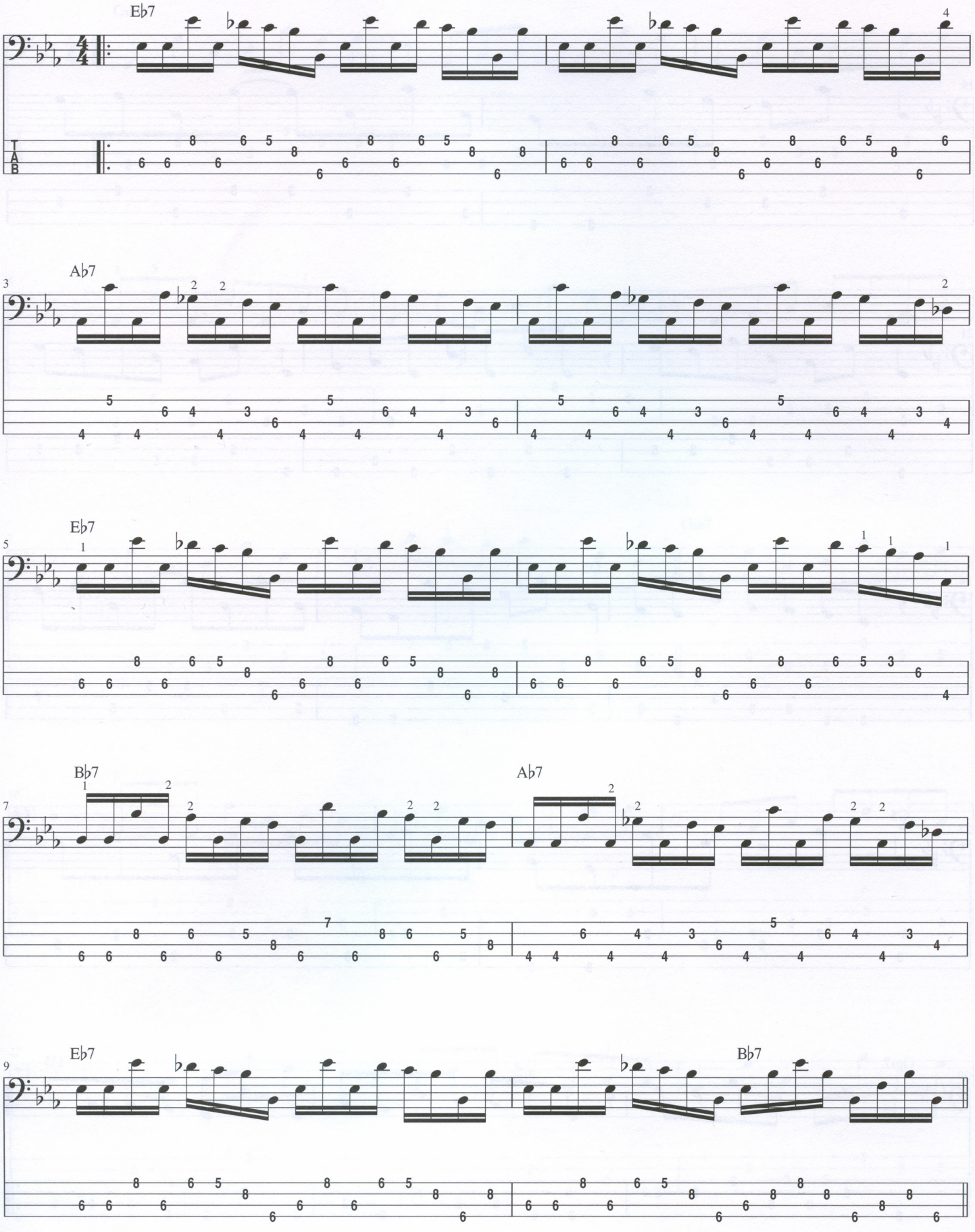


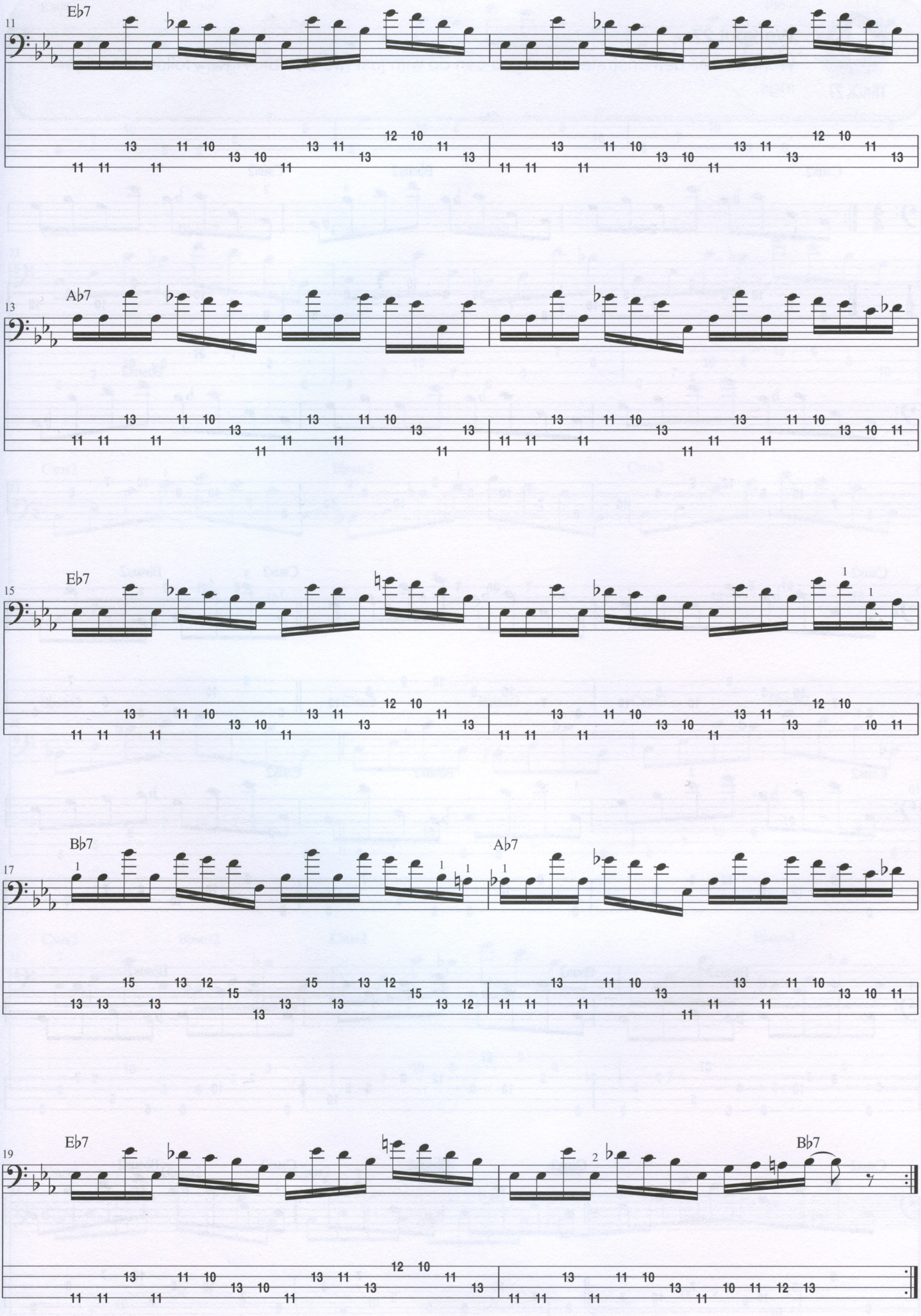

16
Cm7
19
21
Gm7
24
D5
27
C5
29
Gm7
D5

TRACK 26

Workout 26

Workout #26 is a slow modern blues with lots of sixteenth-note arpeggios. Play it cleanly. Remember: *Every note is important.*

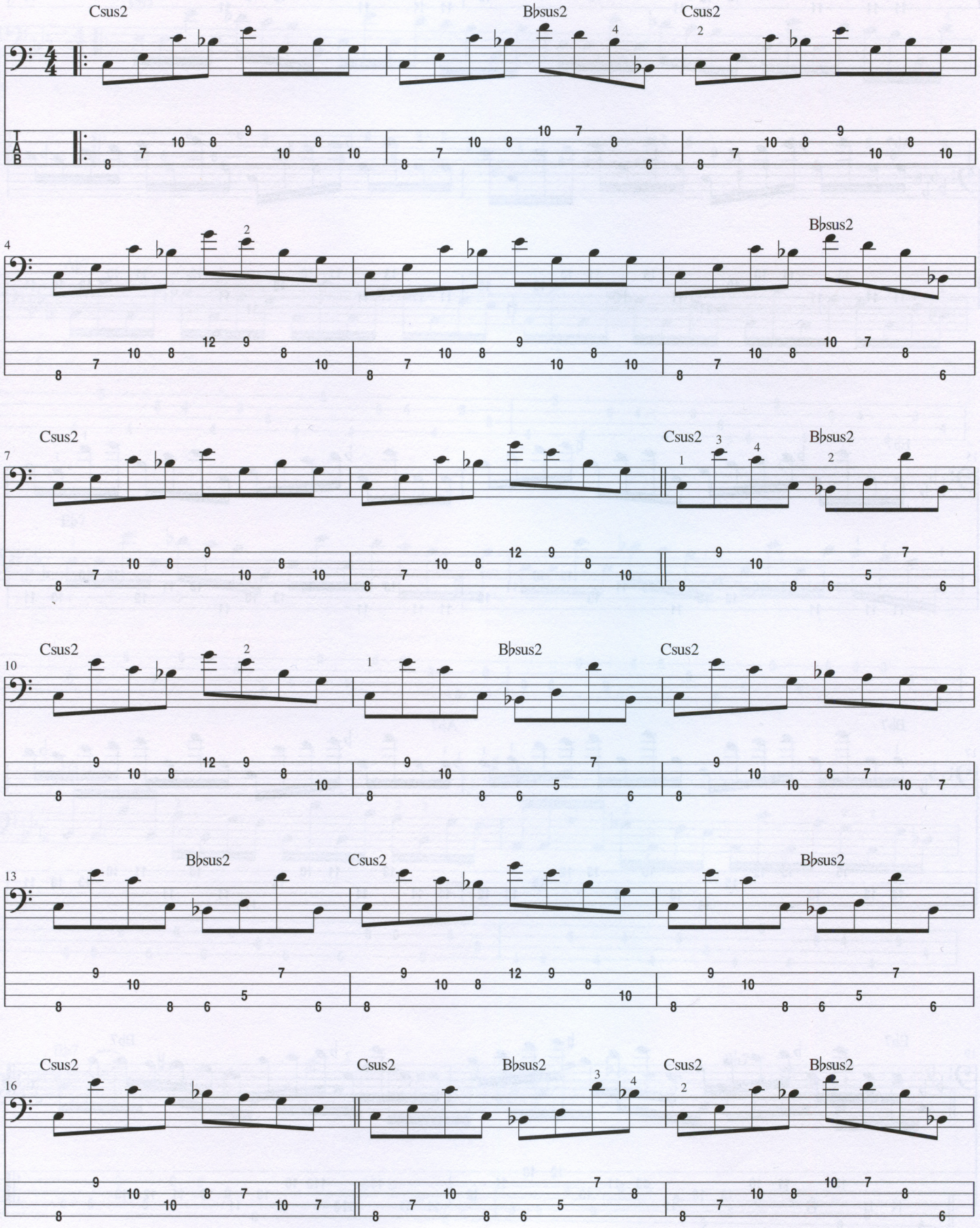


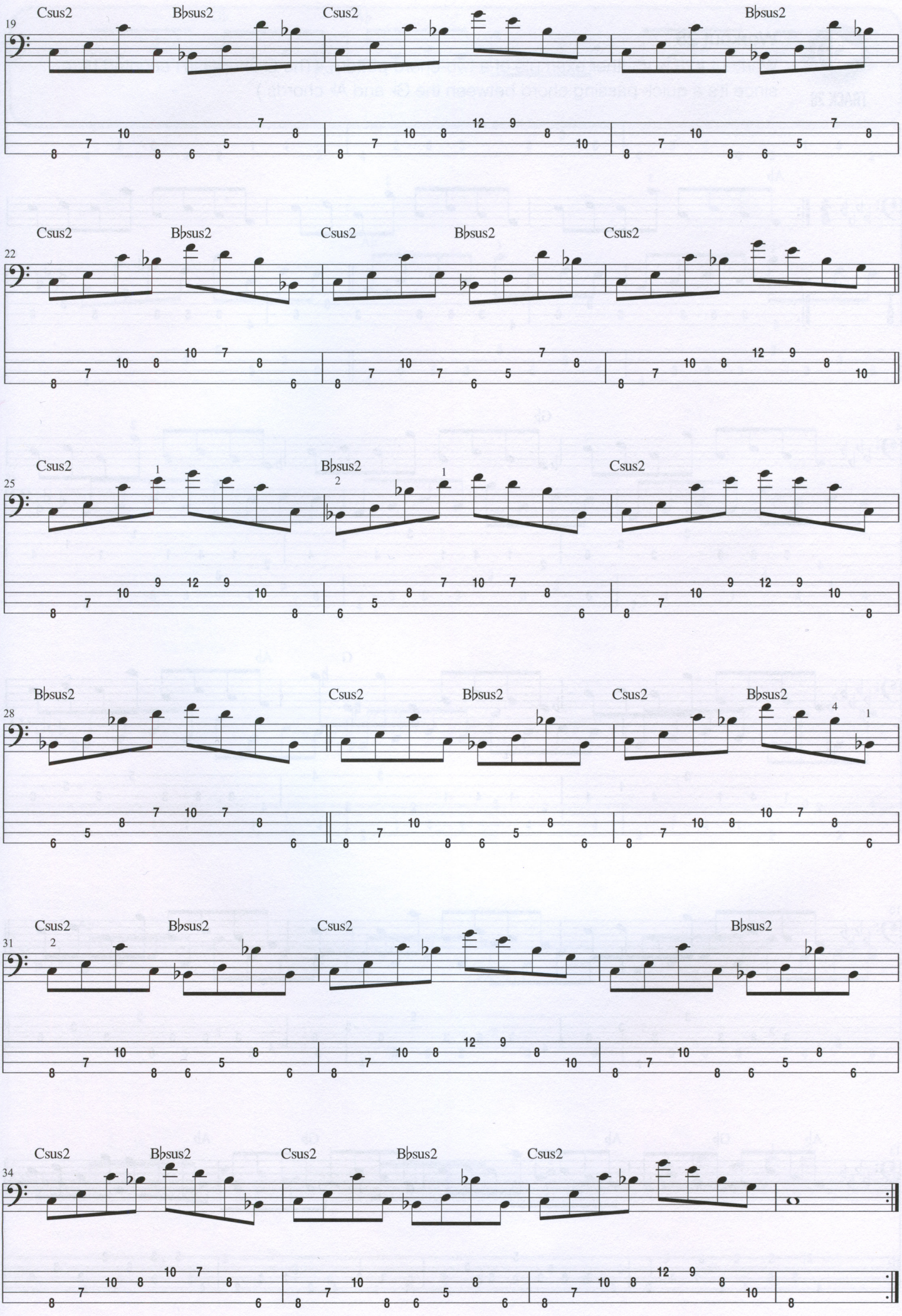

11
Eb7
13
Ab7
15
Eb7
17
Bb7
Ab7
19
Eb7
Bb7

TRACK 27

Workout 27

Workout #27 demonstrates what you can do with just two chords. Again, follow the fingerings.

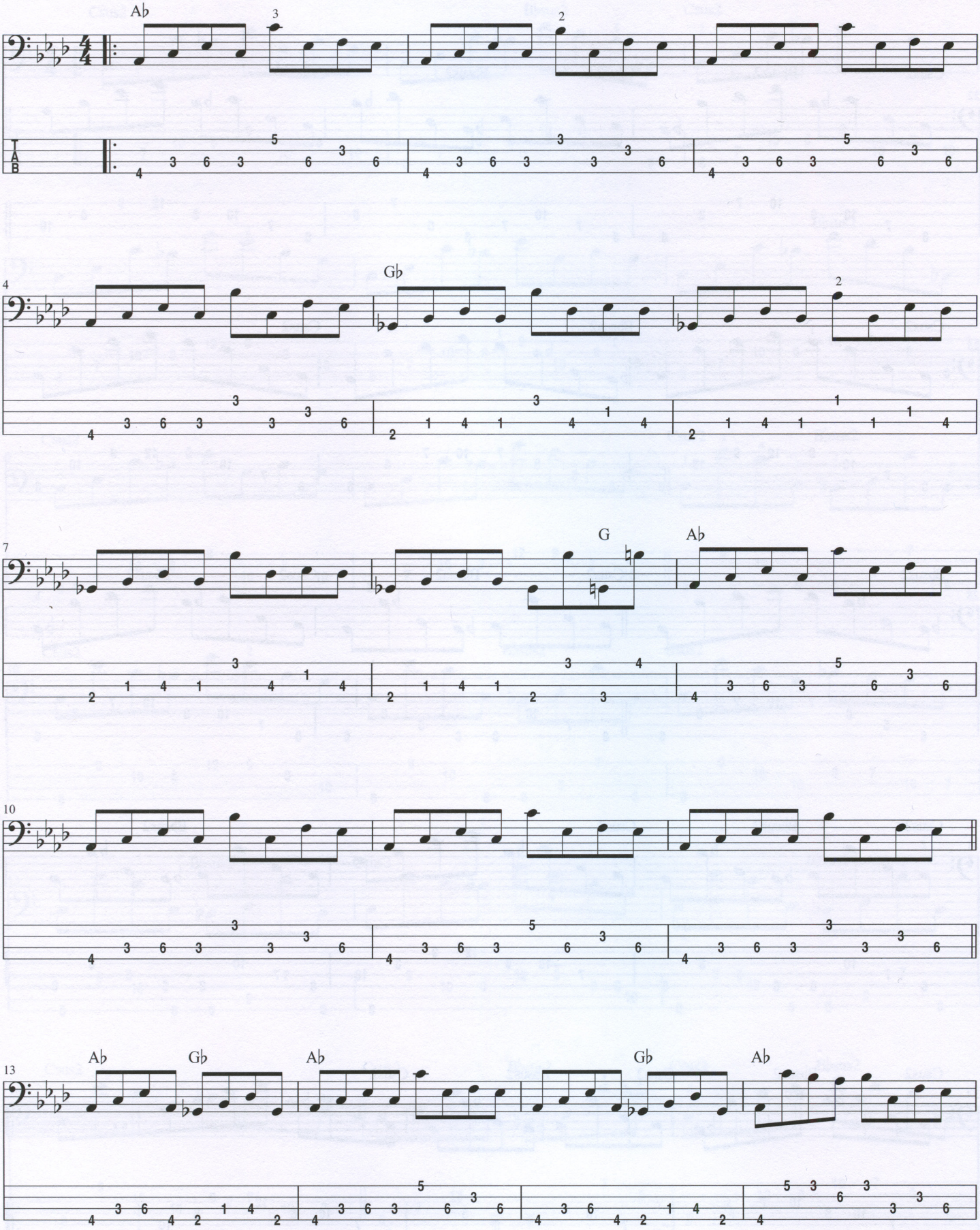


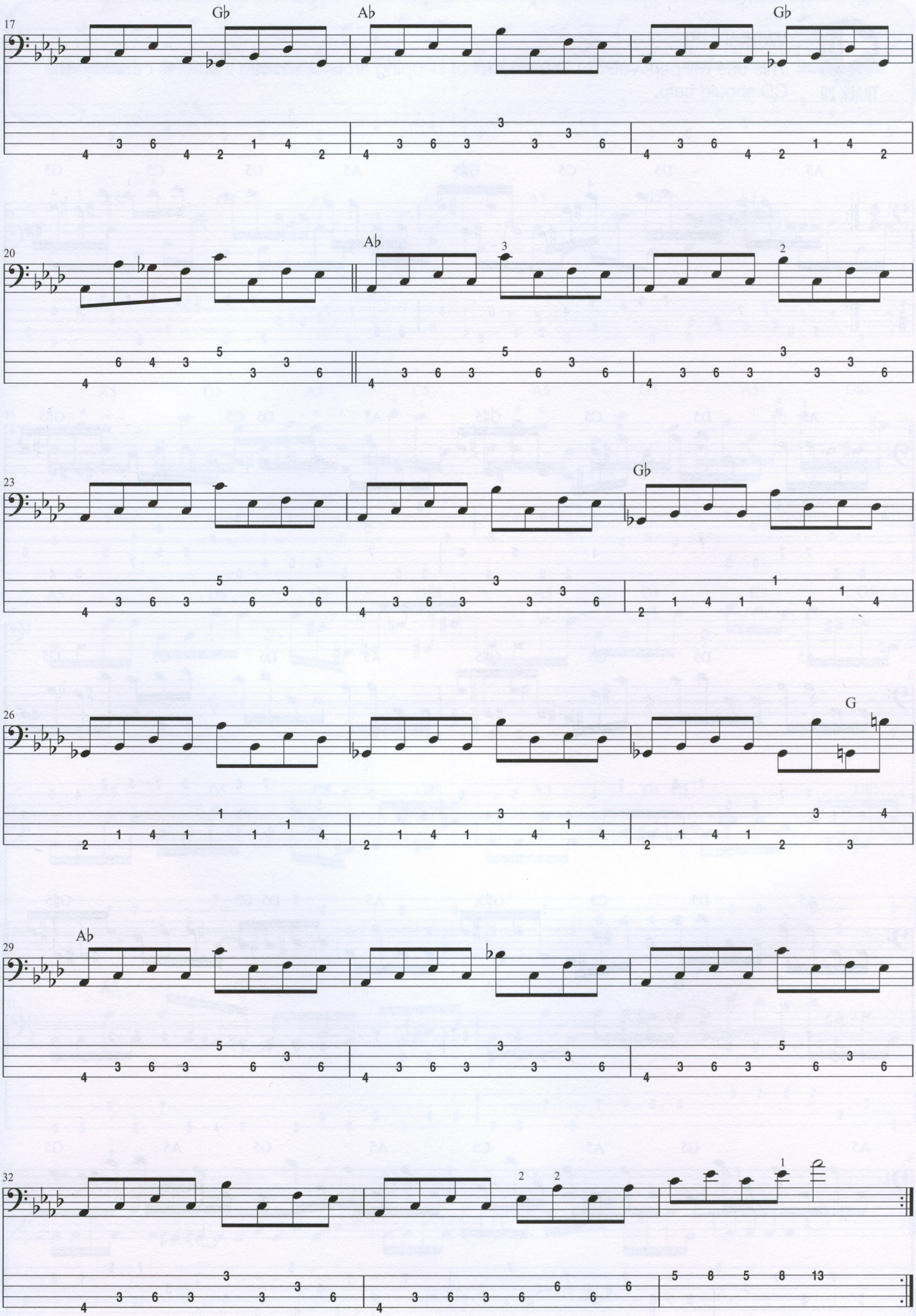

19
Csus2
B♭sus2
Csus2
B♭sus2
22
Csus2
B♭sus2
Csus2
B♭sus2
Csus2
25
Csus2
B♭sus2
Csus2
28
B♭sus2
Csus2
B♭sus2
Csus2
B♭sus2
31
Csus2
B♭sus2
Csus2
B♭sus2
34
Csus2
B♭sus2
Csus2
B♭sus2
Csus2

TRACK 28

Workout 28

Workout #28 is another example of a two-chord pattern. (The G chord isn't counted here, since it's a quick passing chord between the G♭ and A♭ chords.)

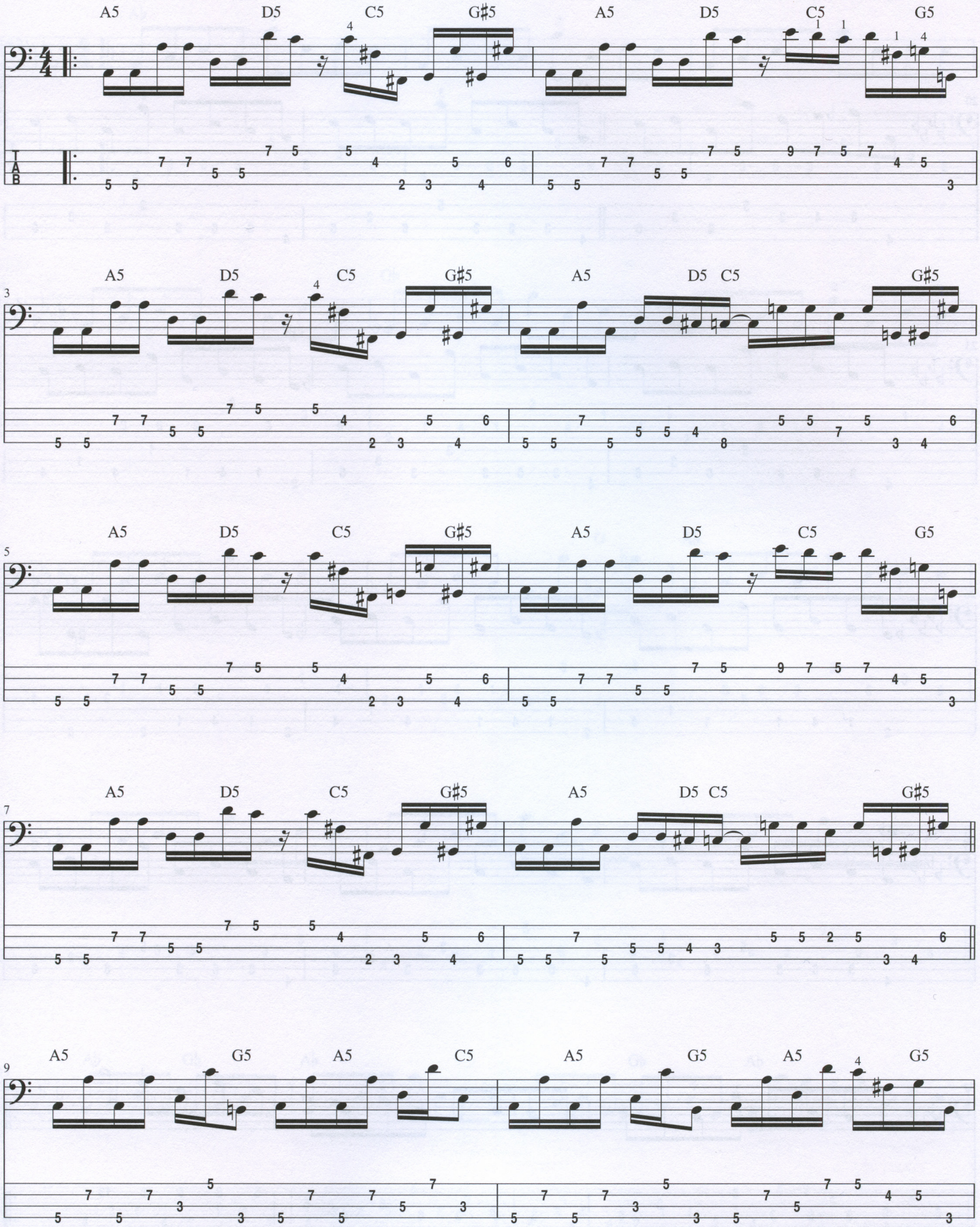


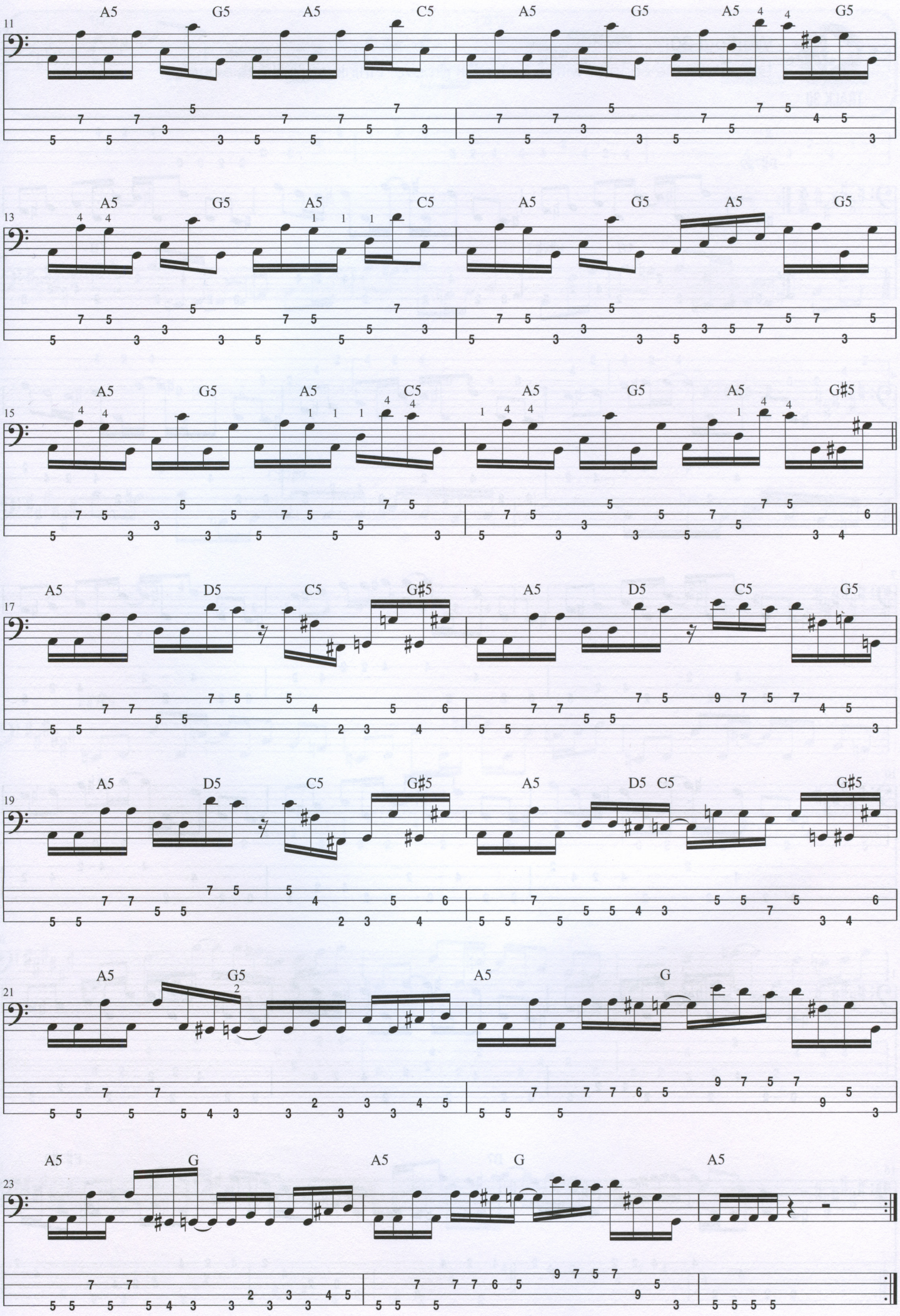

17
Gb
Ab
Gb
20
Ab
23
Gb
26
G
29
Ab
32

TRACK 29

Workout 29

This one will perk you up! There's a lot of skipping around, so read the notes carefully. The CD should help.

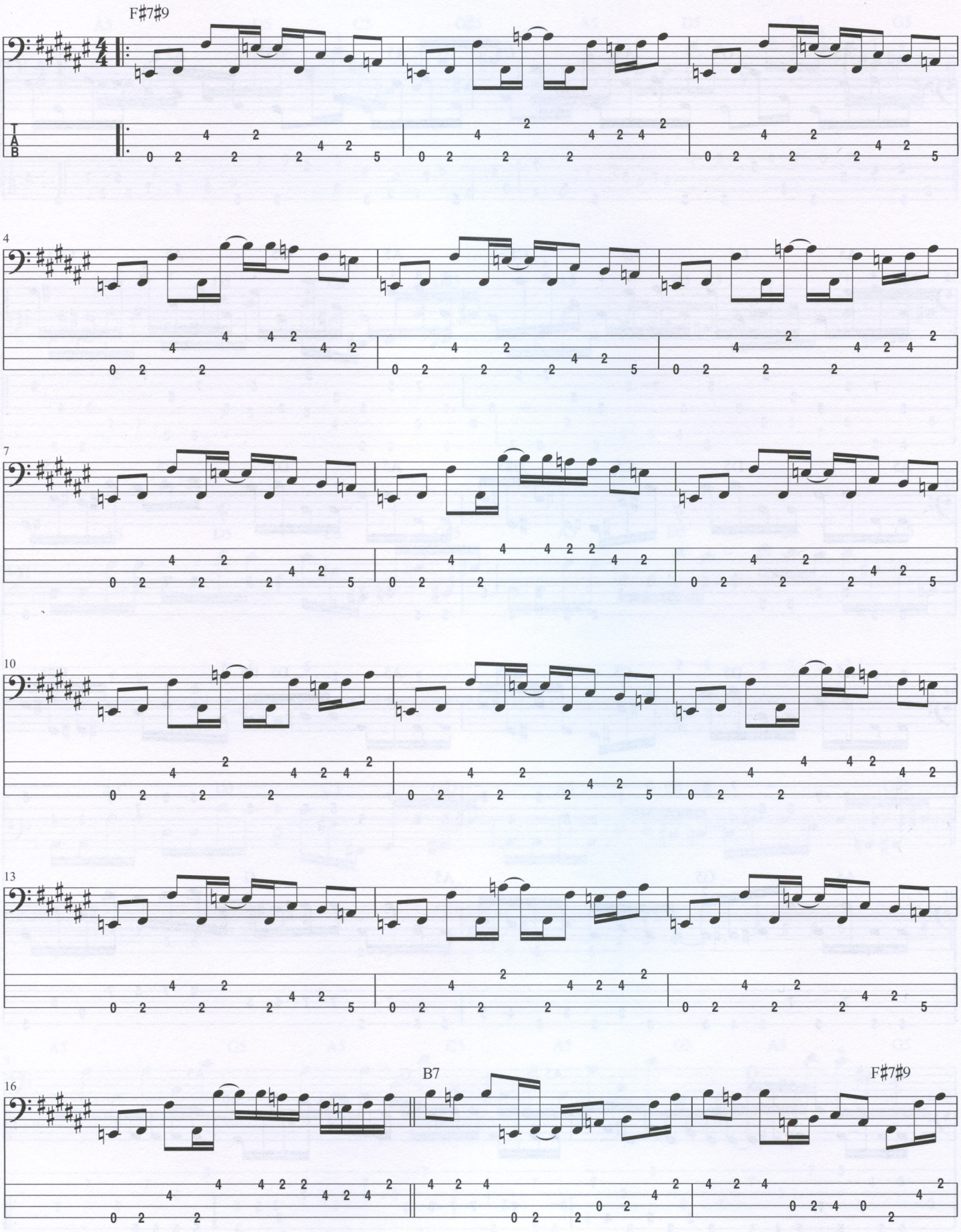


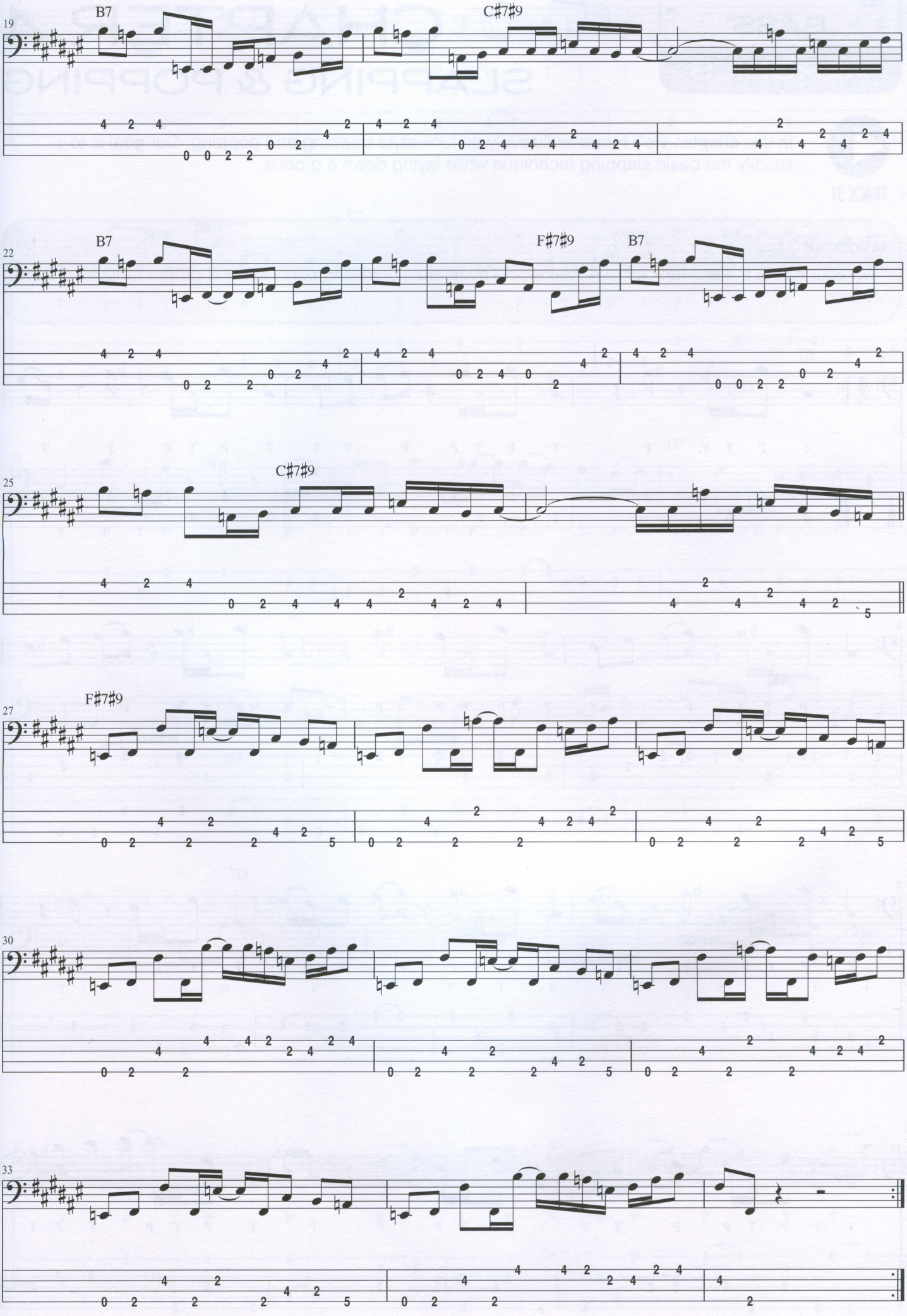

11
A5 G5 A5 C5 A5 G5 A5 G5
13
A5 G5 A5 C5 A5 G5 A5 G5
15
A5 G5 A5 C5 A5 G5 A5 G♯5
17
A5 D5 C5 G♯5 A5 D5 C5 G5
19
A5 D5 C5 G♯5 A5 D5 C5 G♯5
21
A5 G5 A5 G
23
A5 G A5 G A5

TRACK 30

Workout 30

Let's close the chapter with a funk/rock groove. I think you'll like this one!




19
B7
C♯7♯9
22
B7
F♯7♯9
B7
25
C♯7♯9
27
F♯7♯9
30
33

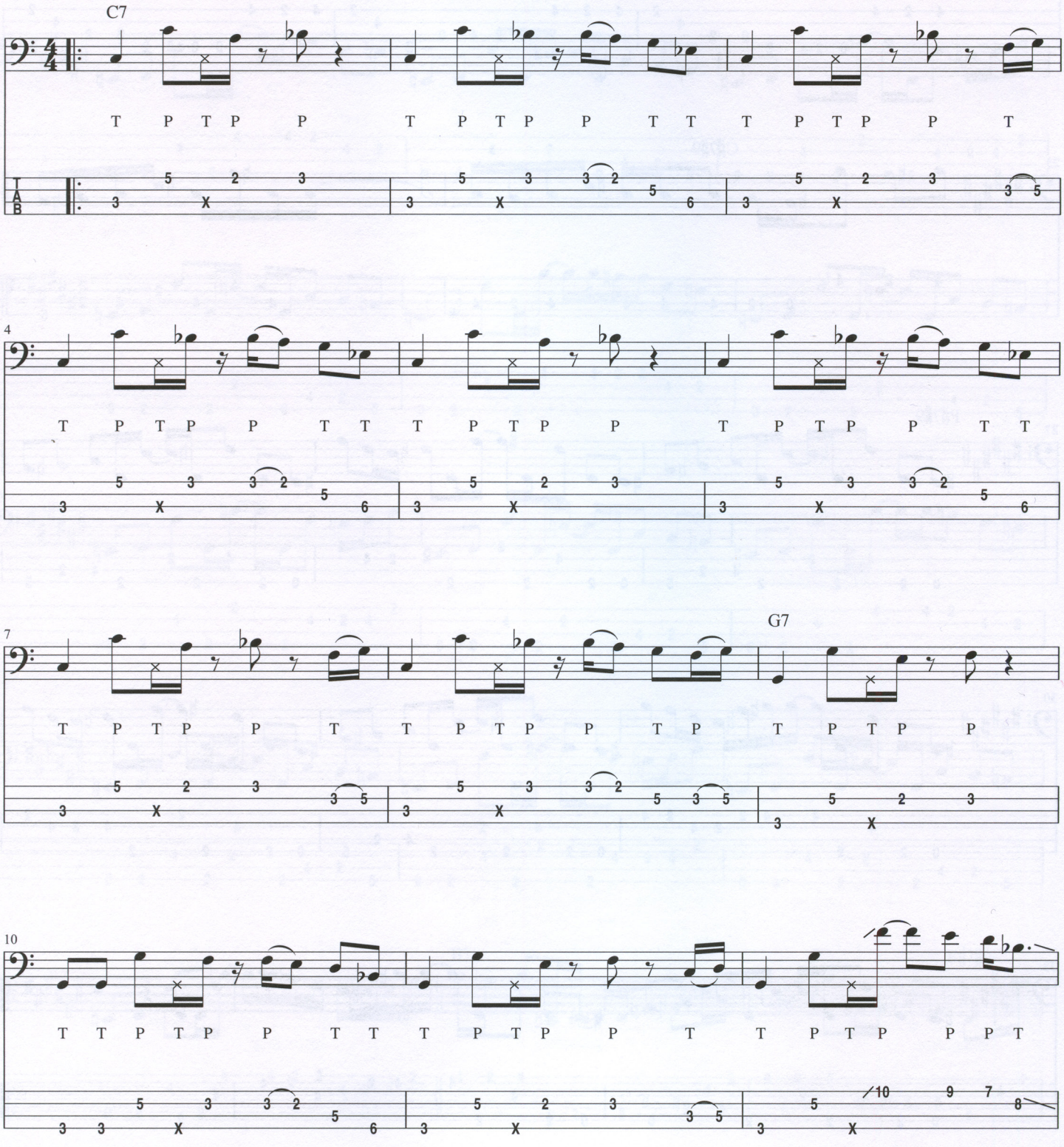
CHAPTER 4
SLAPPING & POPPING

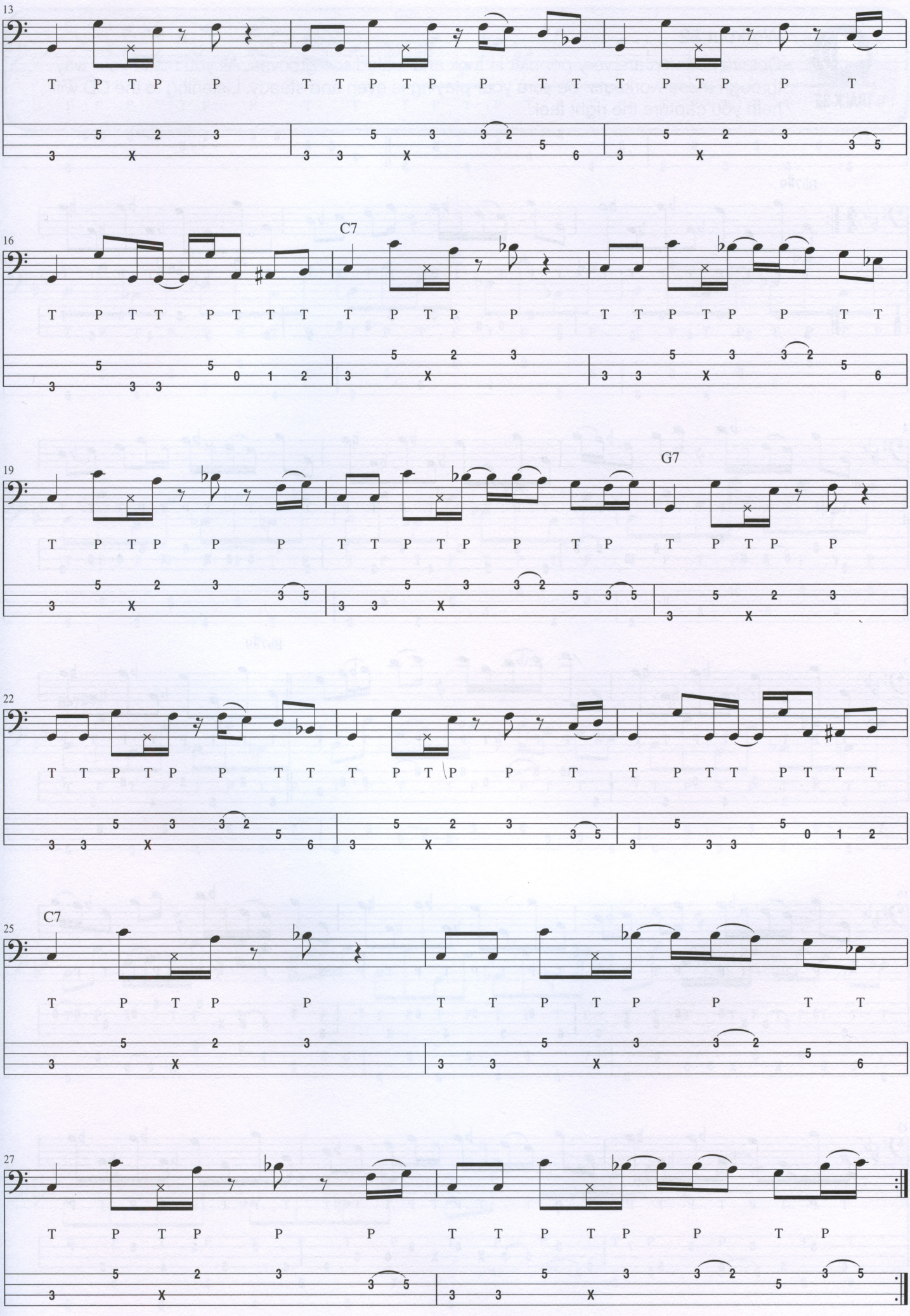
TRACK 31

In this chapter, we'll focus exclusively on funk-style slapping and popping. Our goal is to solidify the basic slapping technique while laying down a groove.

Workout 31

Workout #31 is a basic funk groove. Make sure every note comes through with the proper articulation and feeling.

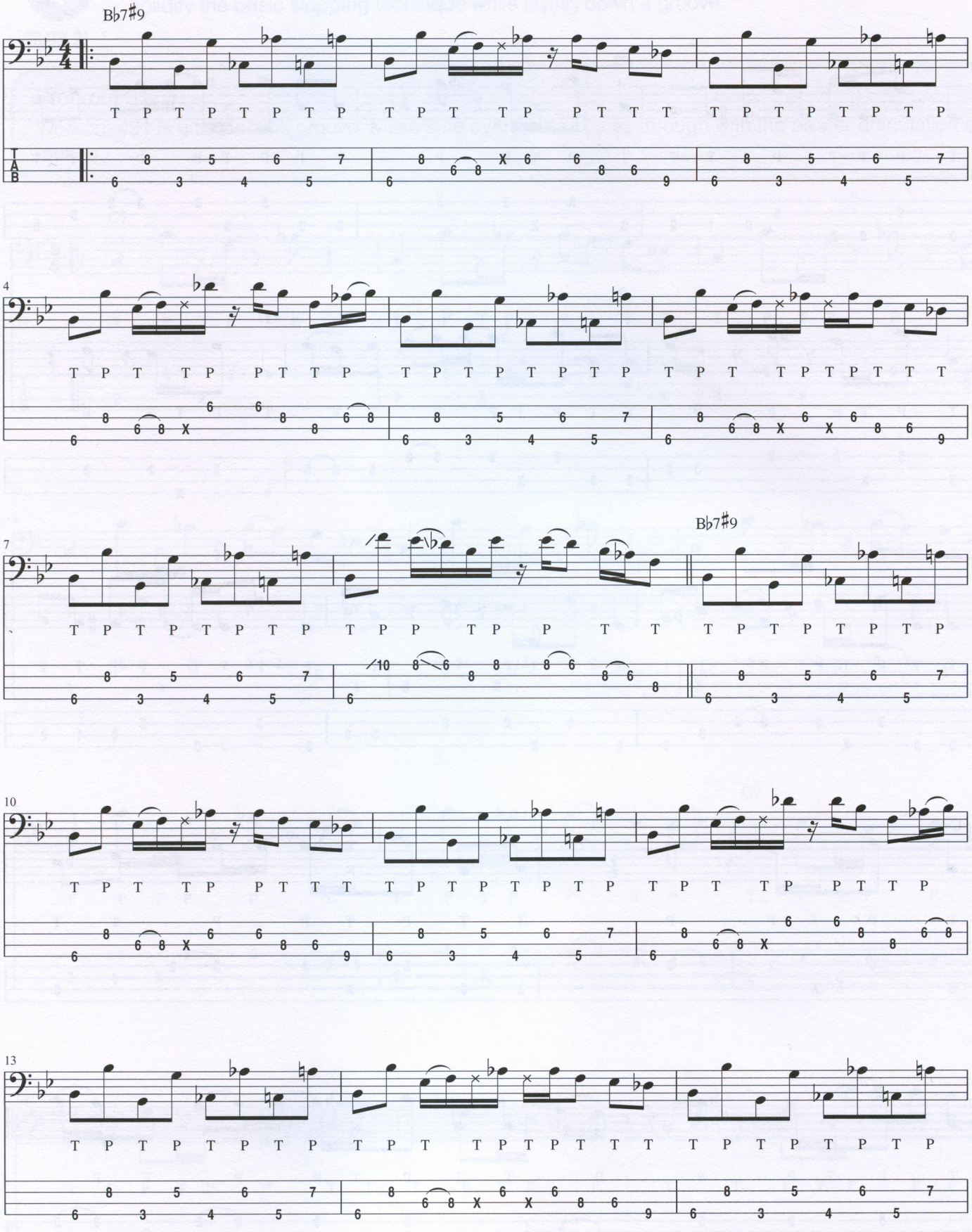


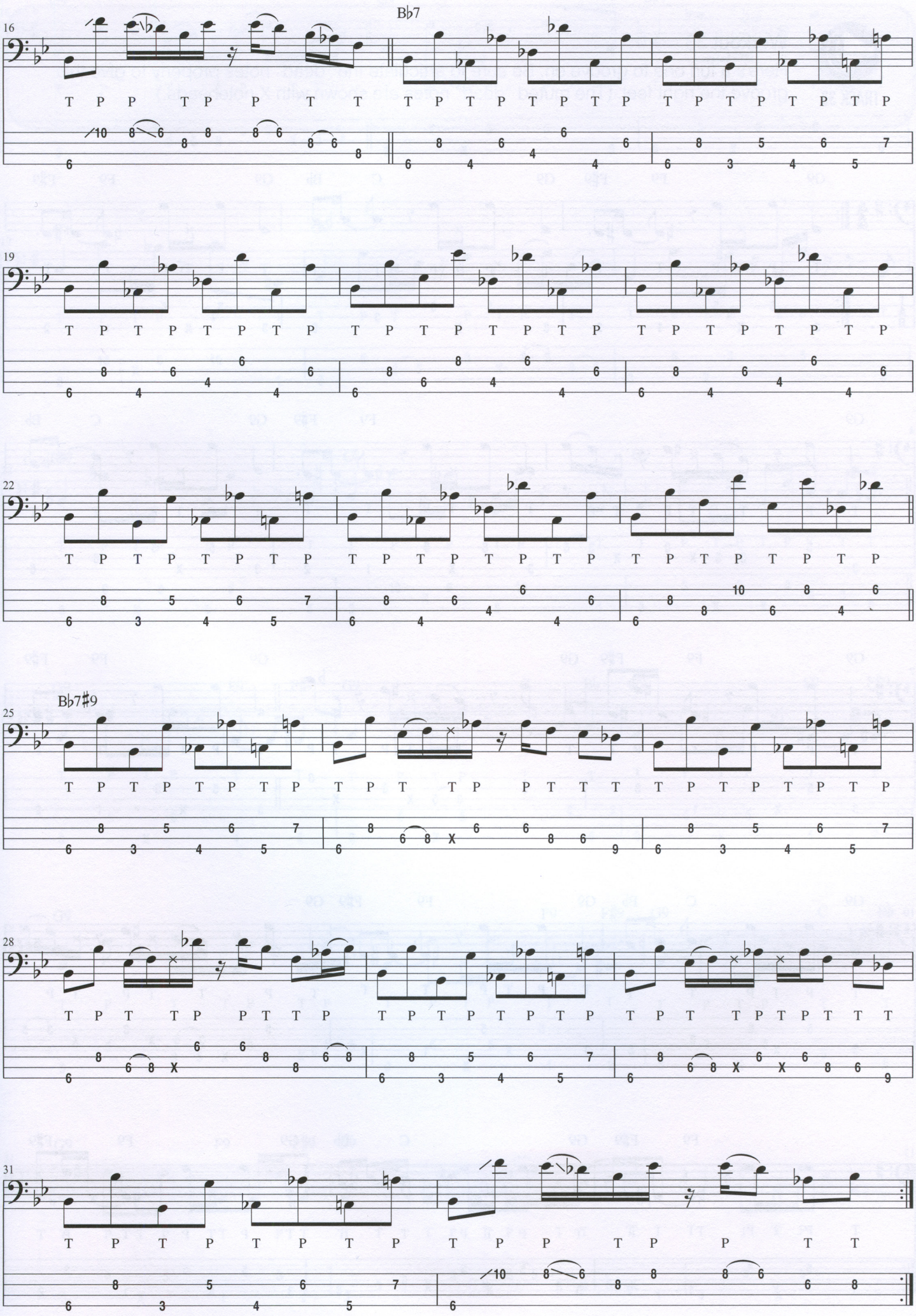

13
T P T P P T T P T P P T T T P T P P T
16
C7
T P T T P T T T T P T P P T T P T P P T T
19
G7
T P T P P P T T P T P P T P T P T P P
22
T T P T P P T T T P T P P T T P T T P T T T
25
C7
T P T P P T T P T P P T T
27
T P T P P P T T P T P P T P

TRACK 32

Workout 32

Octave patterns are very popular in funk and funk/disco grooves. As you make your way through these workouts, be sure your playing is even and steady. Listening to the CD will help you capture the right feel.

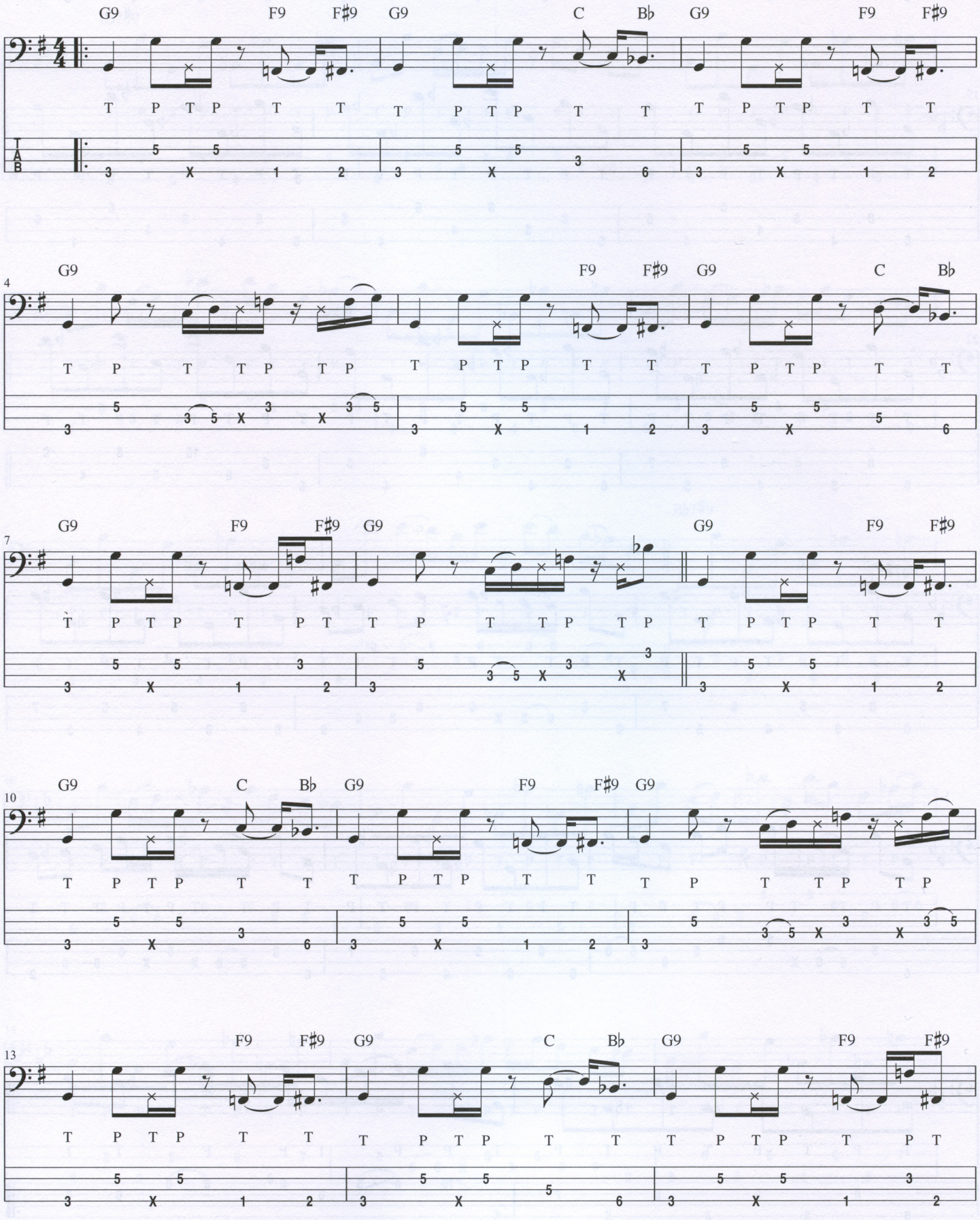


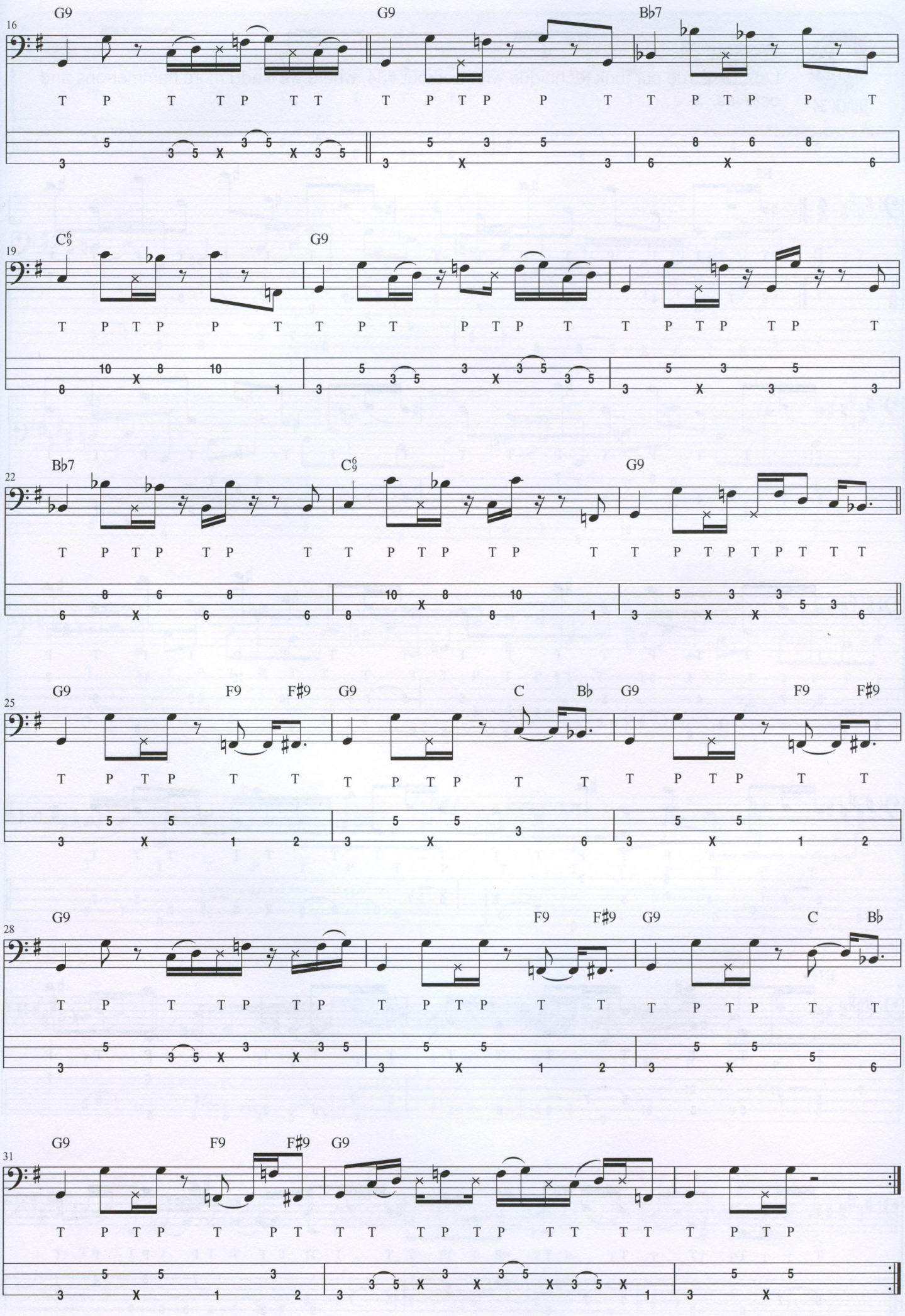

16
B♭7
19
22
25
B♭7♯9
28
31

TRACK 33

Workout 33

Here's a fun one to groove on. Be sure to articulate the "dead" notes properly to give this groove the right feel. (The muted "dead" notes are shown with X noteheads.)

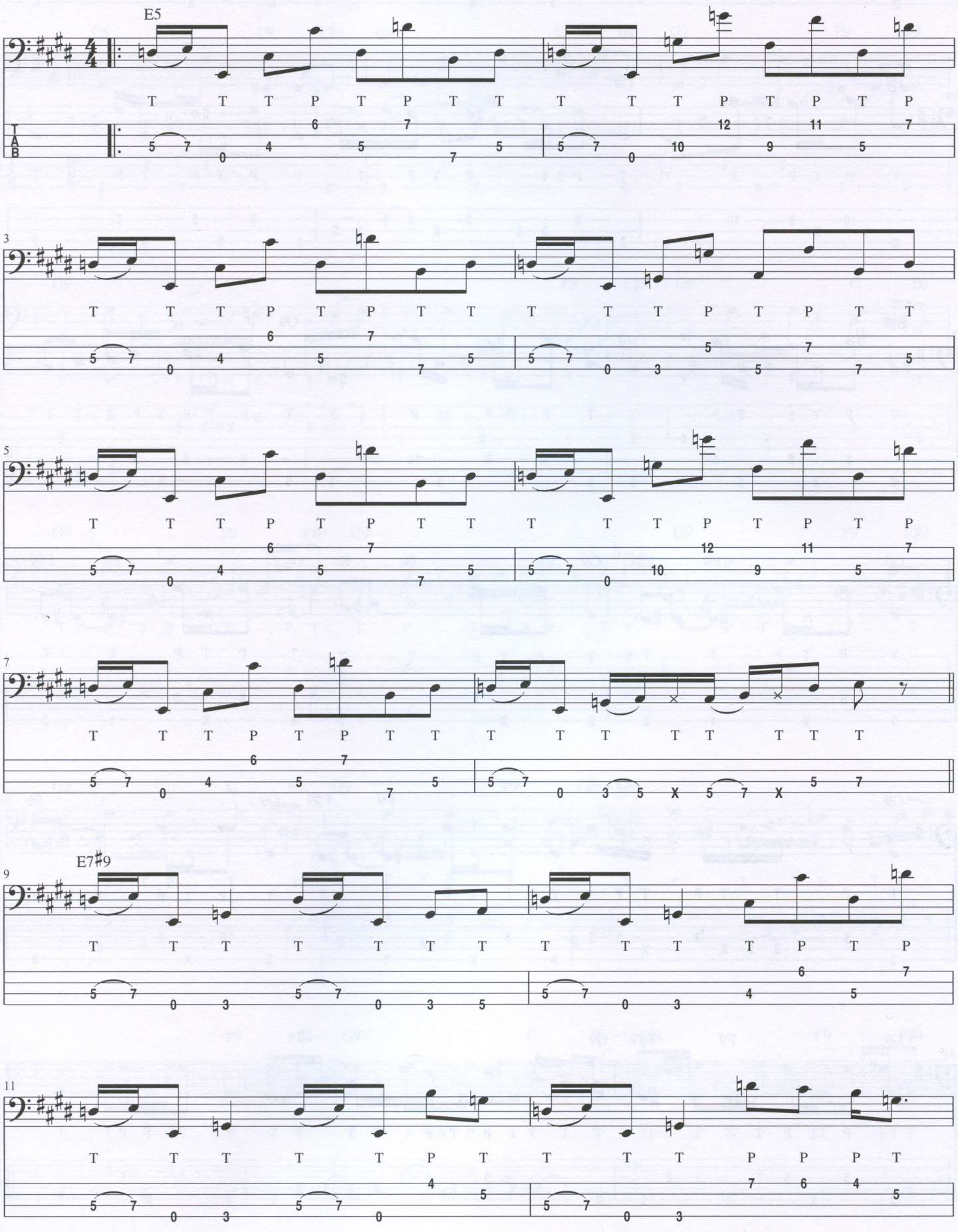


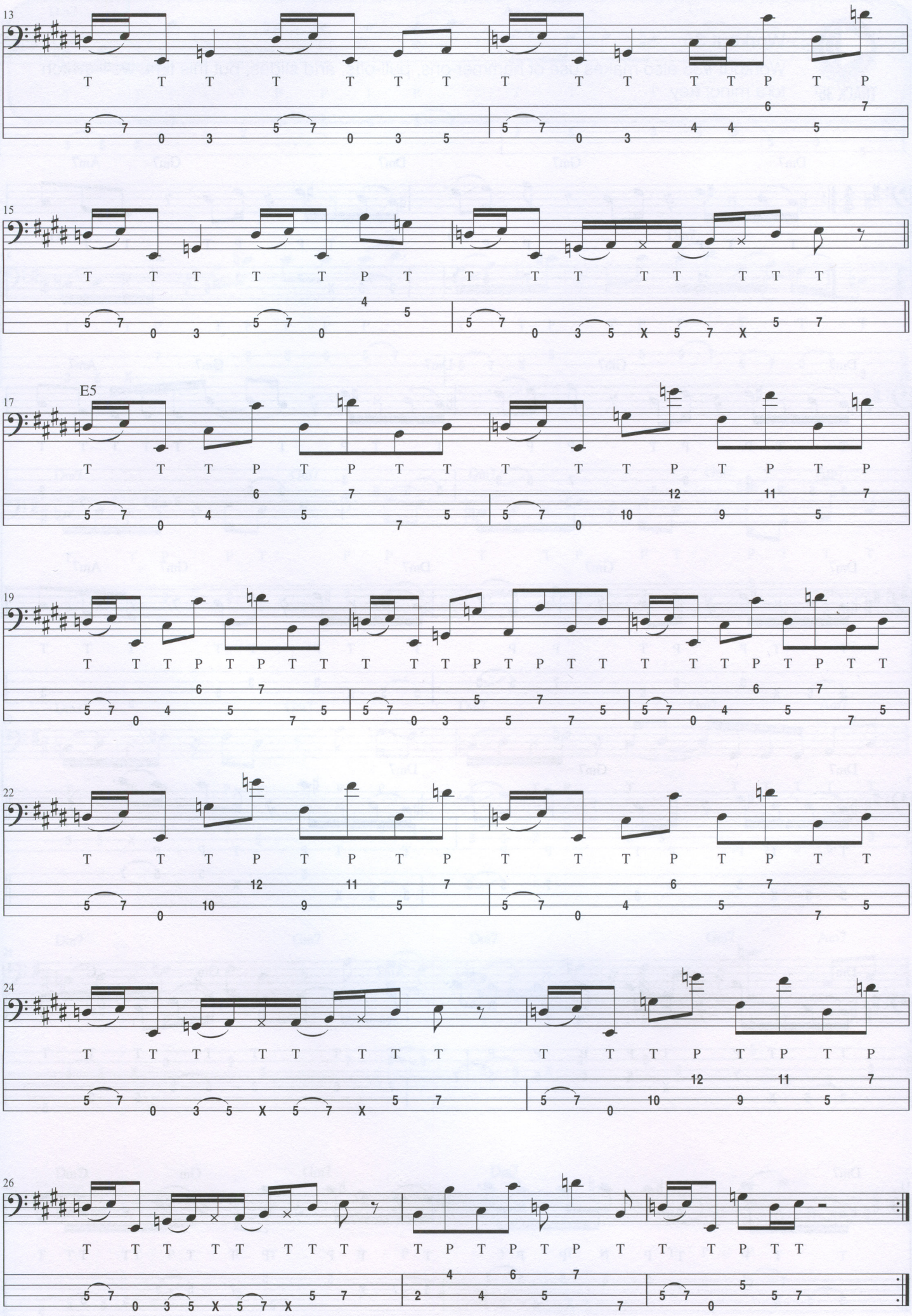

16
G9
G9
B♭7
T P T T P T T T P T P P T T P T P P T
19
C6/9
G9
T P T P P T T P T P T P T T P T P T P T
22
B♭7
C6/9
G9
T P T P T P T T P T P T P T T P T P T T T
25
G9
F9
F♯9
G9
C
B♭
G9
F9
F♯9
T P T P T T T P T P T T T P T P T T
28
G9
F9
F♯9
G9
C
B♭
T P T T P T P T P T P T T T P T P T T
31
G9
F9
F♯9
G9
T P T P T P T T T T P T P T T T T T P T P

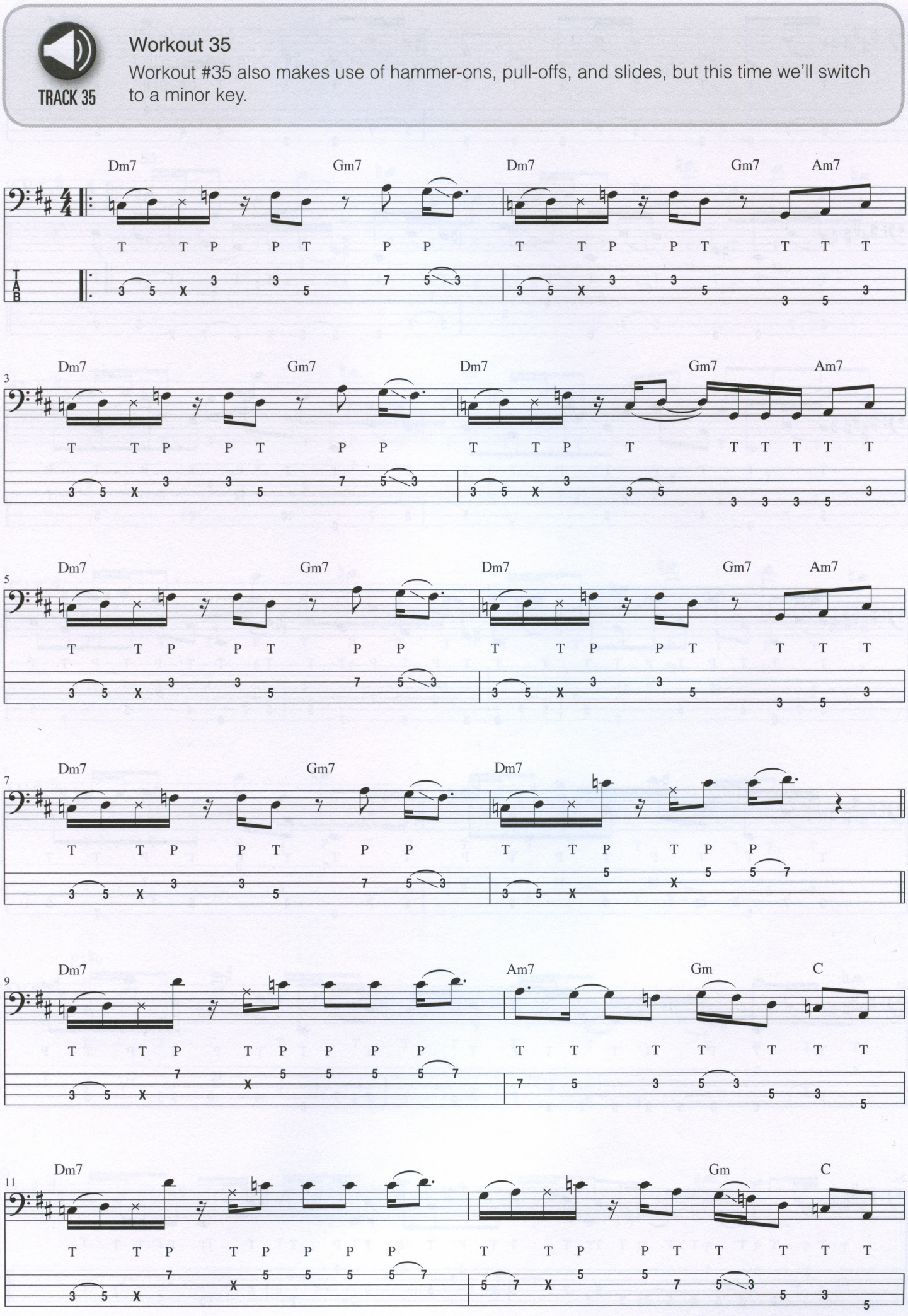
TRACK 34

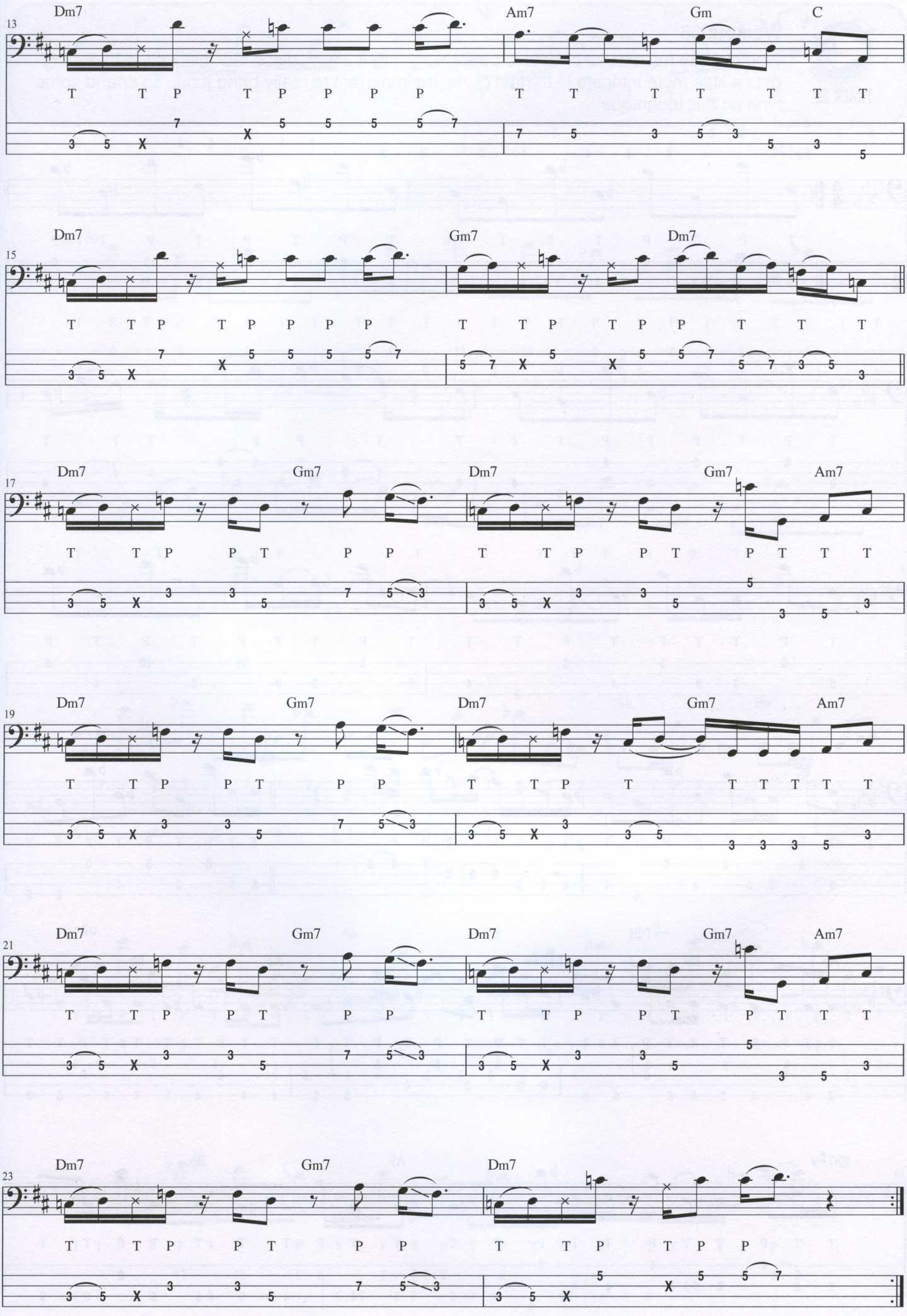
Workout 34

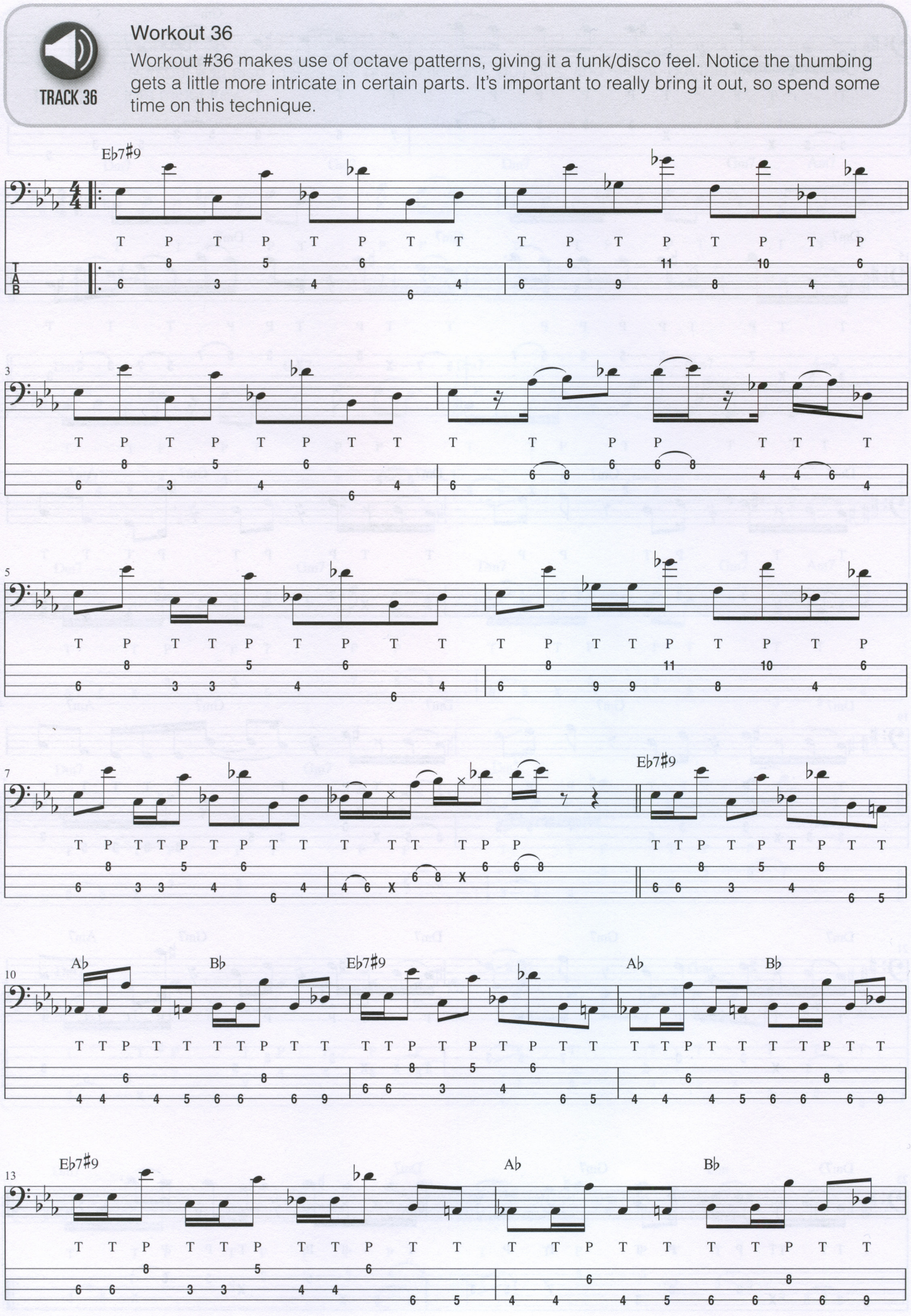
Let's reinforce our funk technique with workout #34, where we'll add more hammer-ons and octaves.

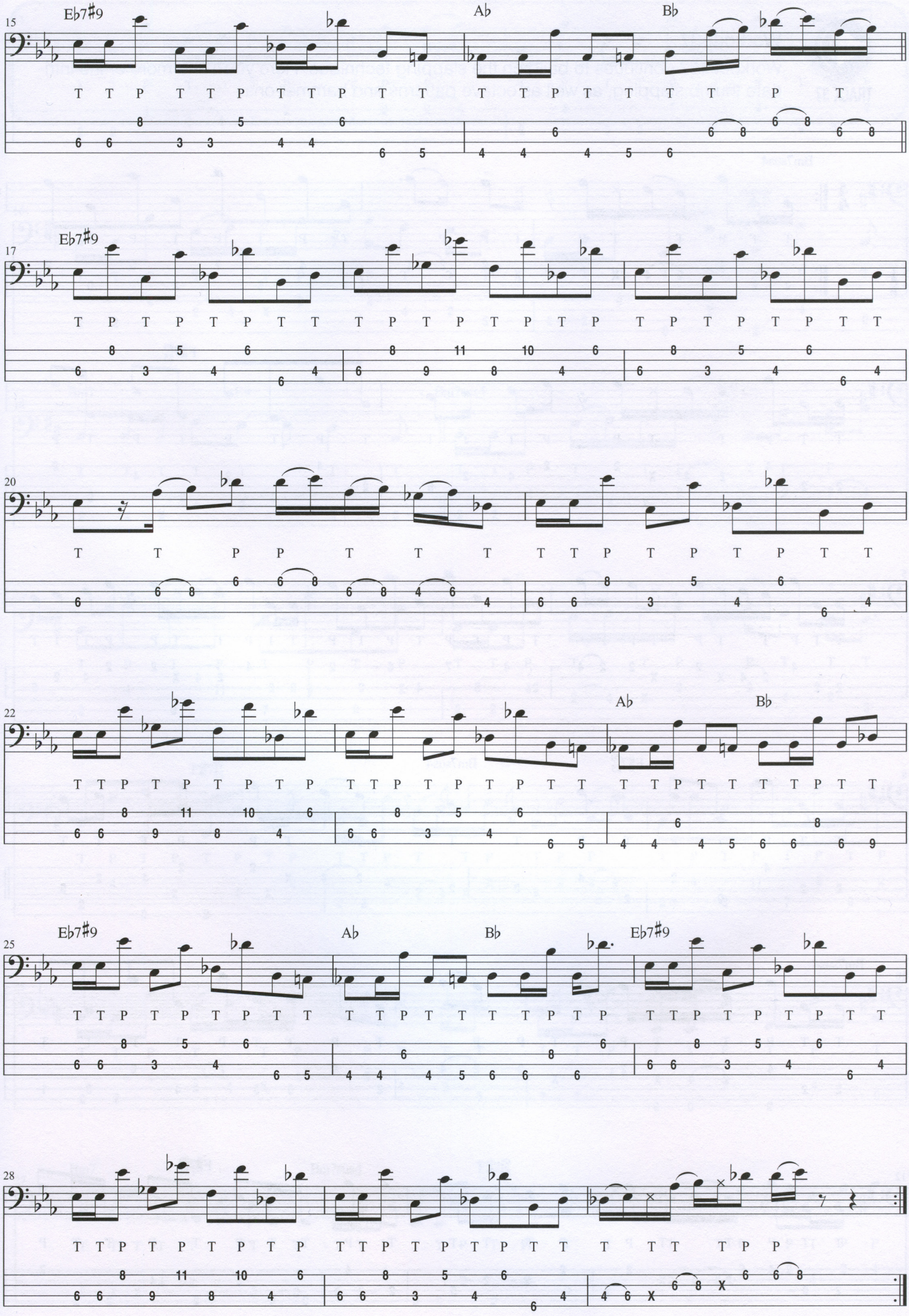



13
15
E5
17
19
22
24
26


TRACK 35
Workout 35
Workout #35 also makes use of hammer-ons, pull-offs, and slides, but this time we'll switch to a minor key.
Dm7
Gm7
Dm7
Gm7
Am7
T T P P T P P
T T P P T T T T
3
Dm7
Gm7
Dm7
Gm7
Am7
T T P P T P P
T T P T T T T T
5
Dm7
Gm7
Dm7
Gm7
Am7
T T P P T P P
T T P P T T T T
7
Dm7
Gm7
Dm7
T T P P T P P
T T P T P P
9
Dm7
Am7
Gm
C
T T P T P P P P
T T T T T T T
11
Dm7
Gm
C
T T P T P P P P
T T P P T T T T T


13
Dm7
Am7
Gm
C
15
Dm7
Gm7
Dm7
17
Dm7
Gm7
Dm7
Gm7
Am7
19
Dm7
Gm7
Dm7
Gm7
Am7
21
Dm7
Gm7
Dm7
Gm7
Am7
23
Dm7
Gm7
Dm7

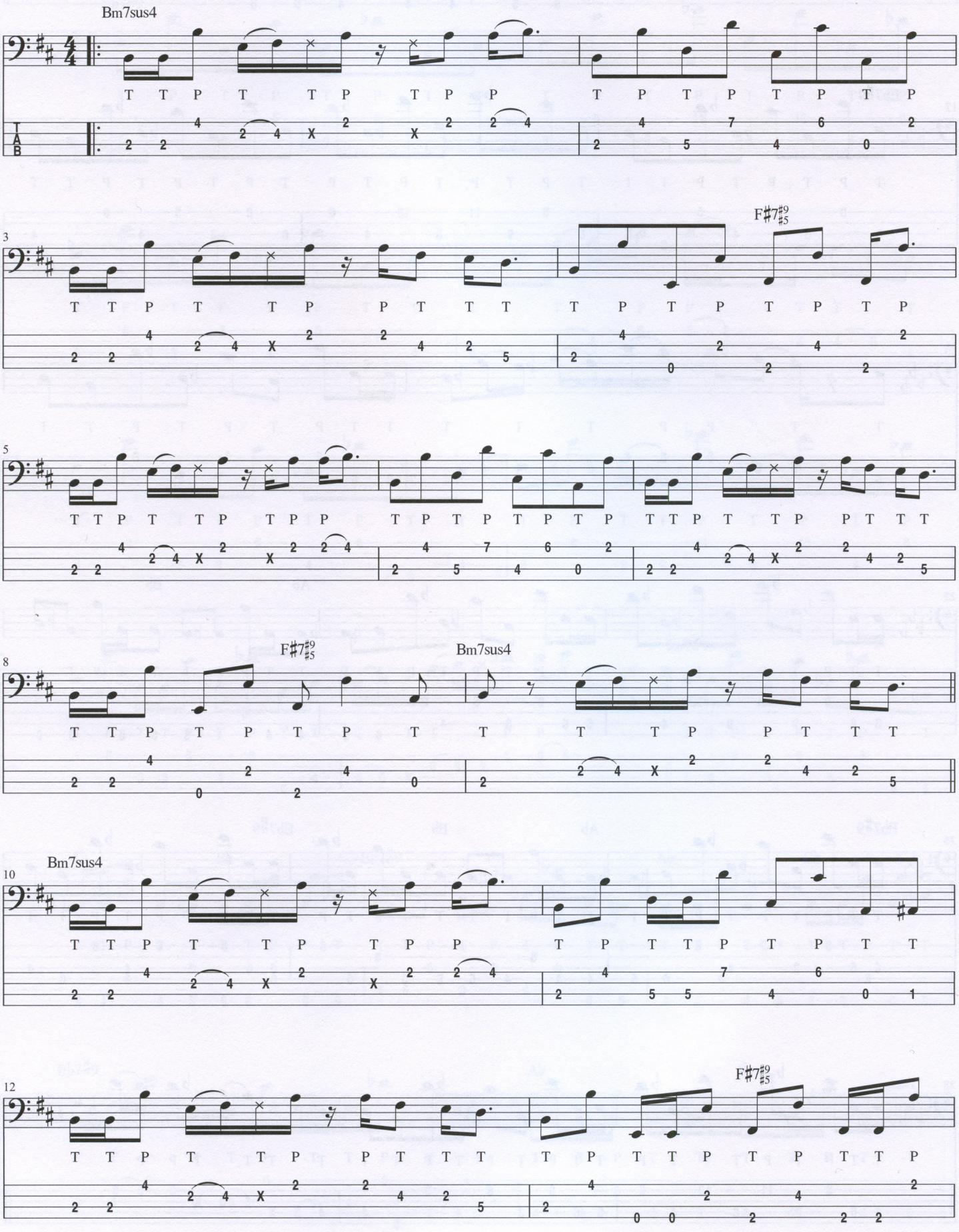

TRACK 36
Workout 36
Workout #36 makes use of octave patterns, giving it a funk/disco feel. Notice the thumbing gets a little more intricate in certain parts. It's important to really bring it out, so spend some time on this technique.
Eb7#9
Ab
Bb
Eb7#9
Ab
Bb
Eb7#9
Ab
Bb

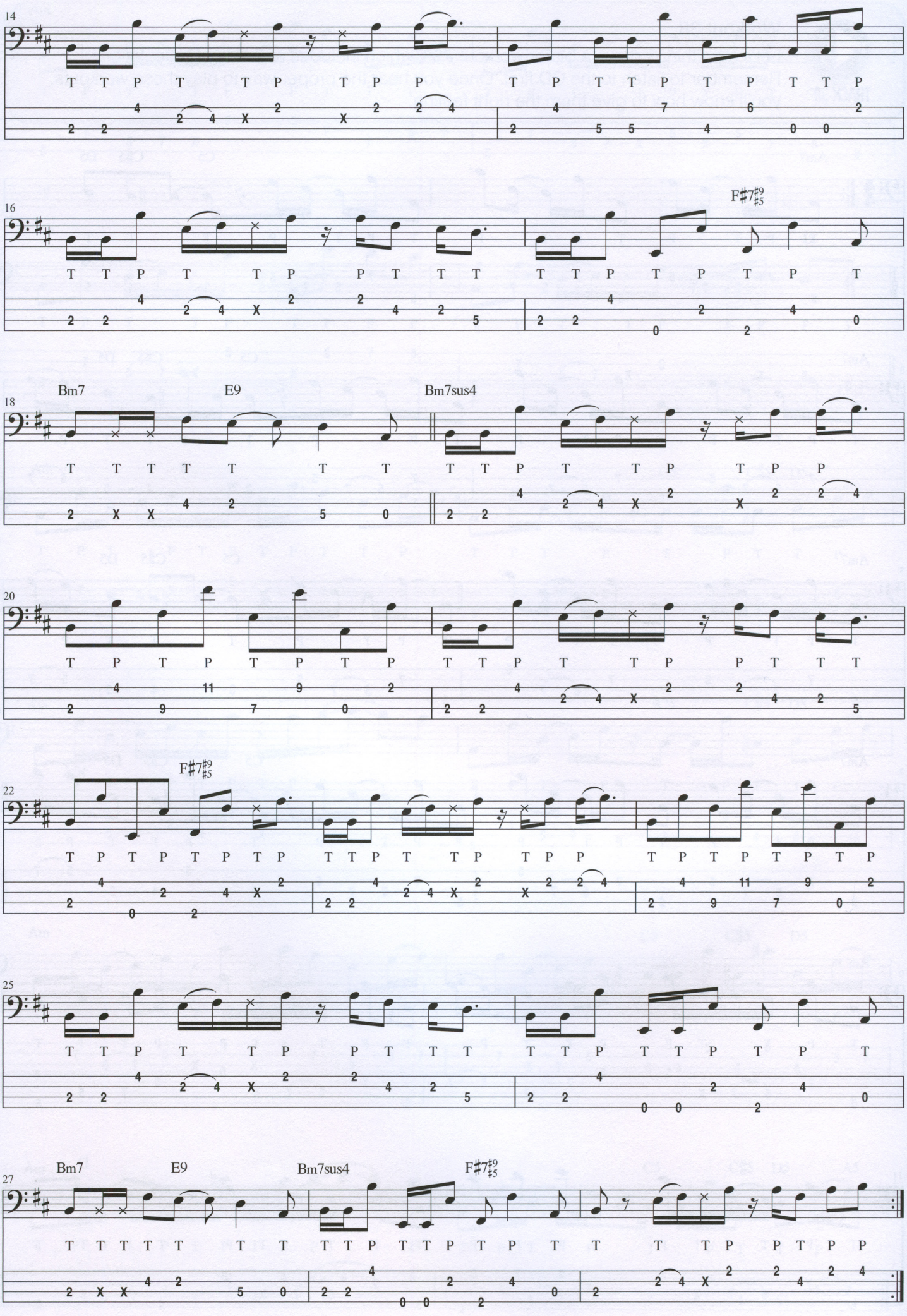

15
Eb7#9
Ab
Bb
17
Eb7#9
20
22
Ab
Bb
25
Eb7#9
Ab
Bb
Eb7#9
28

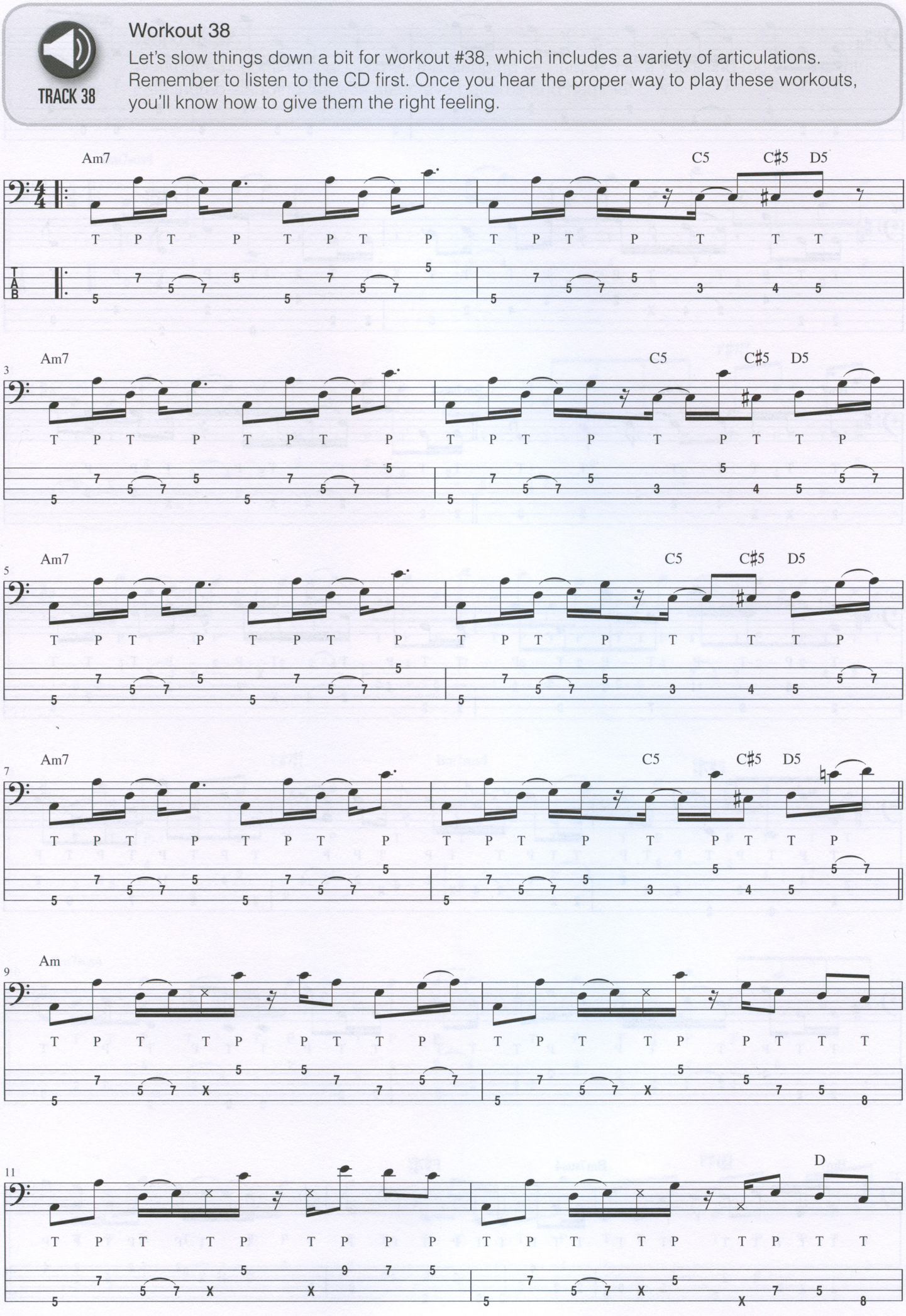
TRACK 37

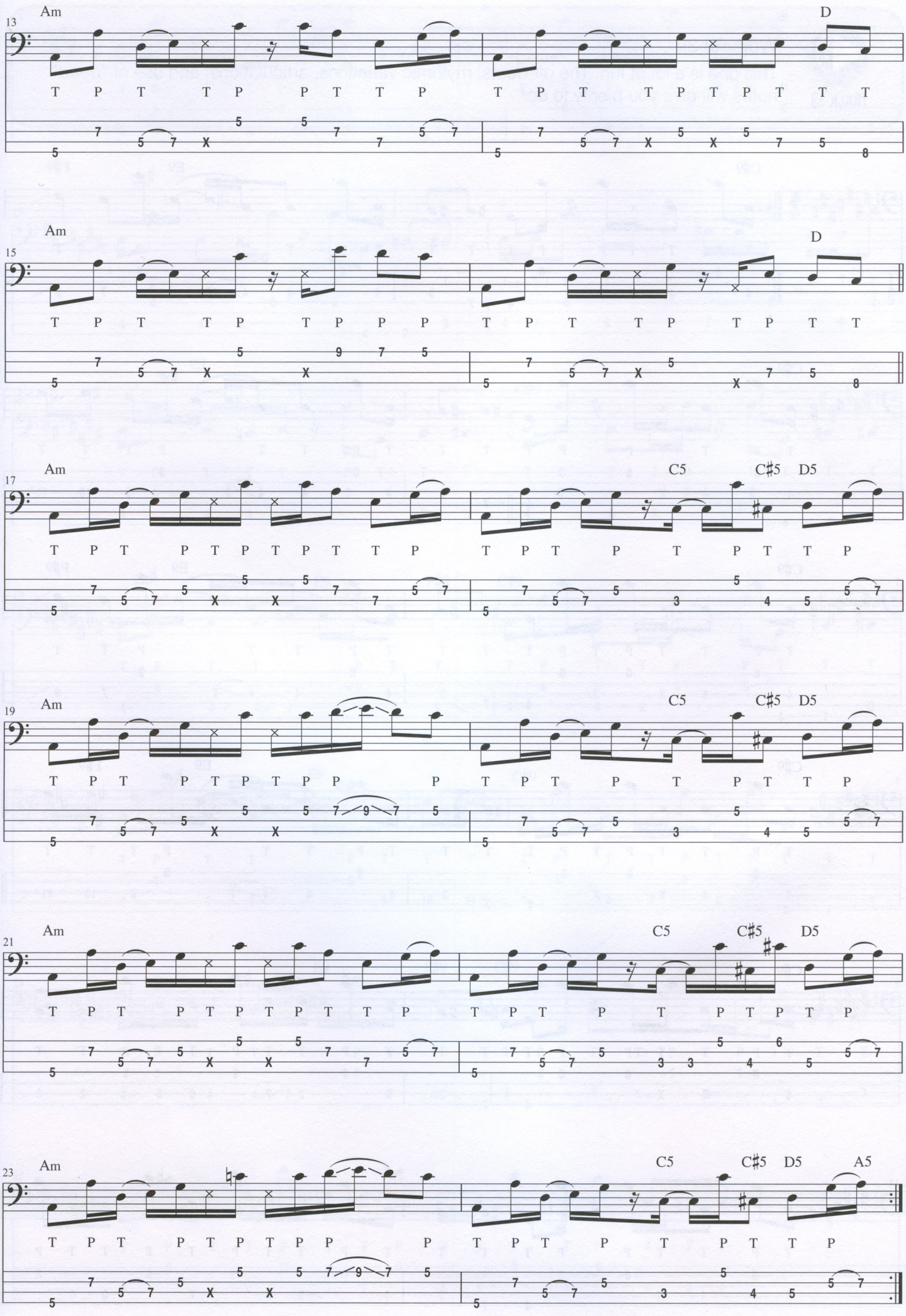
Workout 37

Workout #37 continues to build on the slapping technique. Here you'll find more of the intricate thumb slapping, as well as octave patterns and hammer-ons.




14
16
F♯7♯9♯5
18
Bm7
E9
Bm7sus4
20
22
F♯7♯9♯5
25
27
Bm7
E9
Bm7sus4
F♯7♯9♯5

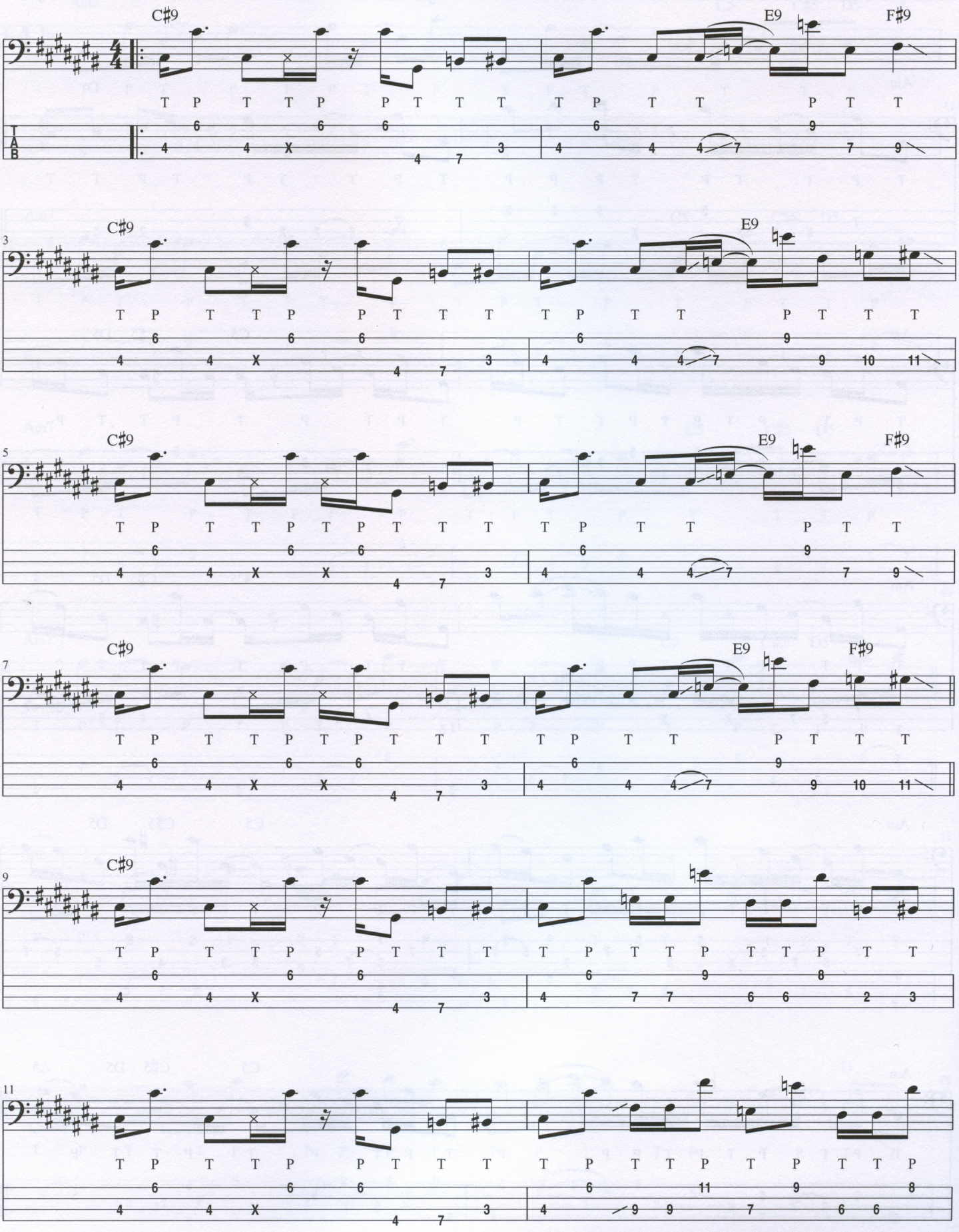

TRACK 38
Workout 38
Let's slow things down a bit for workout #38, which includes a variety of articulations. Remember to listen to the CD first. Once you hear the proper way to play these workouts, you'll know how to give them the right feeling.
Am7
C5
C♯5
D5
3
5
7
9
11
Am
D
T P T P T P T P
TAB

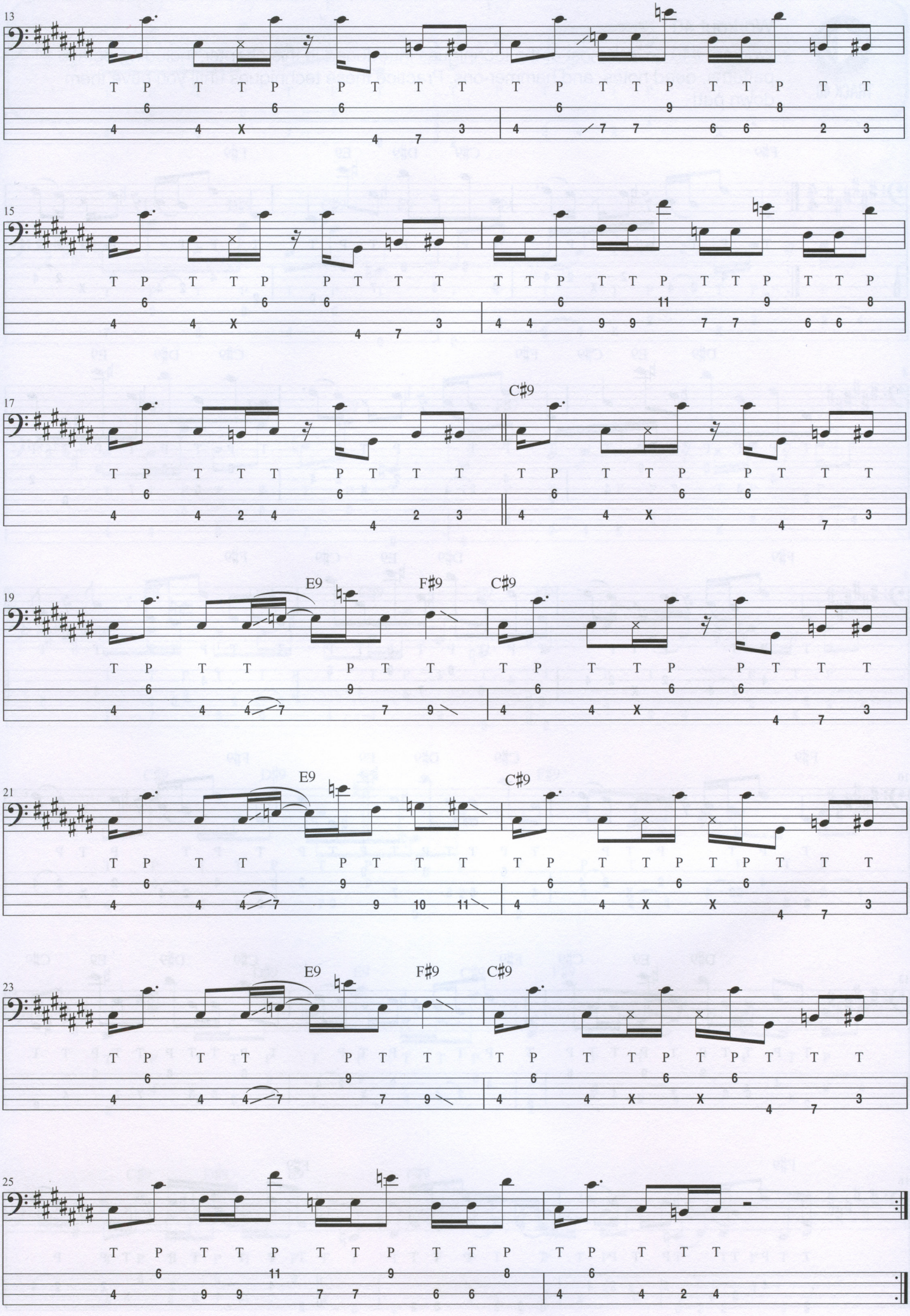

13
Am
D
15
Am
D
17
Am
C5
C♯5
D5
19
Am
C5
C♯5
D5
21
Am
C5
C♯5
D5
23
Am
C5
C♯5
D5
A5

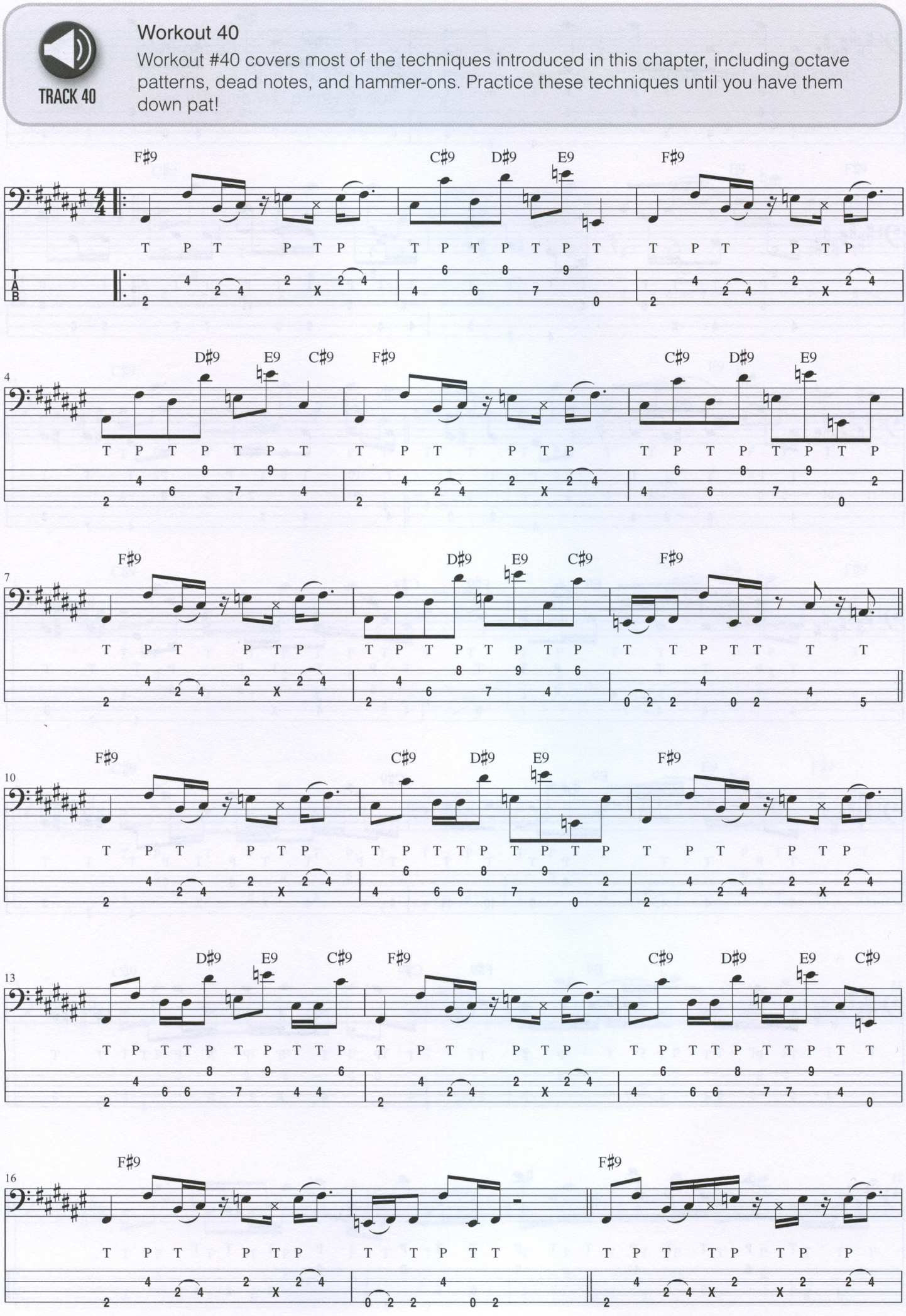
TRACK 39

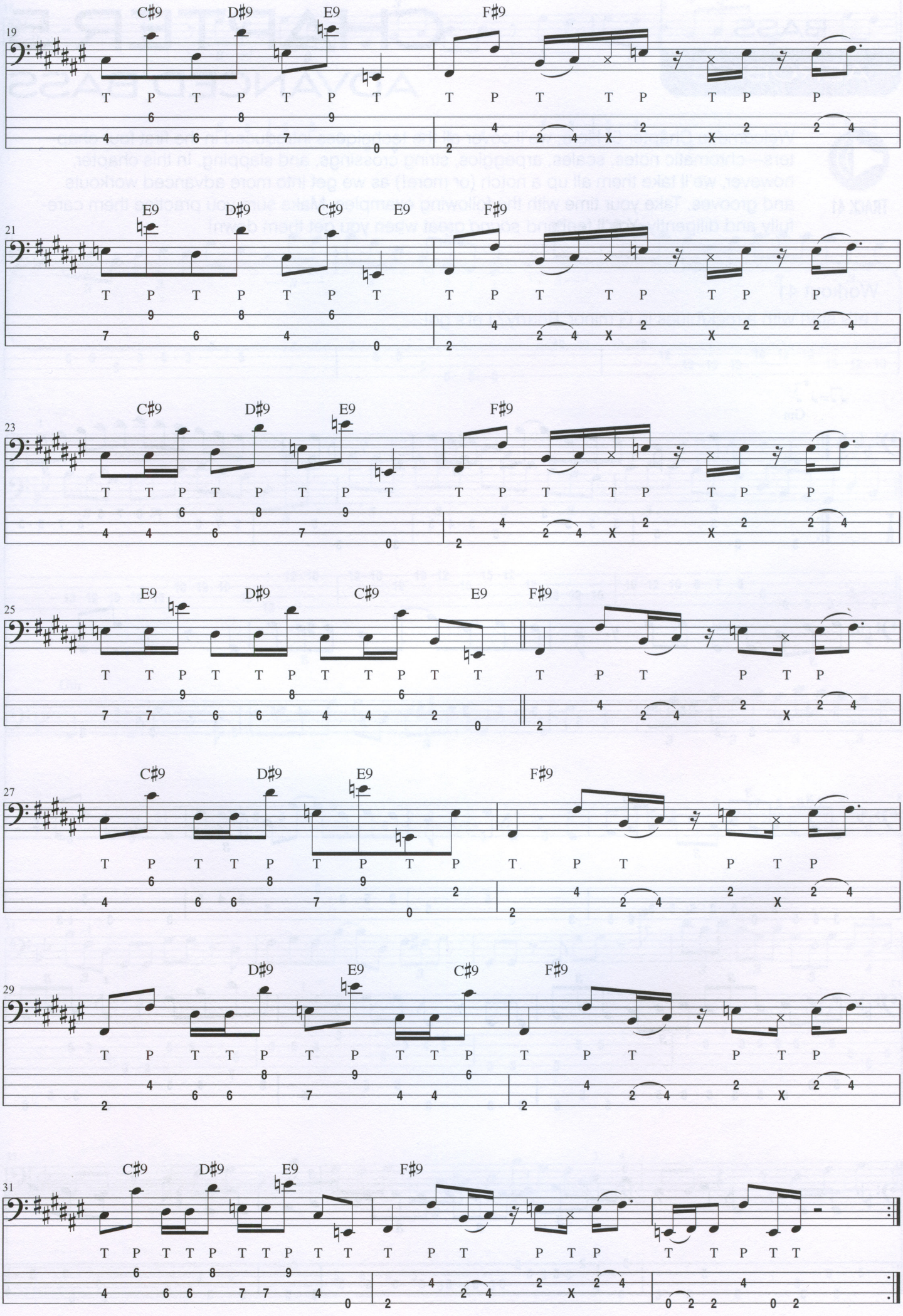
Workout 39

This one is a lot of fun. The off-beats, rhythmic variations, articulations, and use of "dead" notes will give you plenty to do!




13
15
17
C♯9
19
E9
F♯9
C♯9
21
E9
C♯9
23
E9
F♯9
C♯9
25


TRACK 40
Workout 40
Workout #40 covers most of the techniques introduced in this chapter, including octave patterns, dead notes, and hammer-ons. Practice these techniques until you have them down pat!
F♯9
C♯9
D♯9
E9
F♯9
4
D♯9
E9
C♯9
F♯9
C♯9
D♯9
E9
7
F♯9
D♯9
E9
C♯9
F♯9
10
F♯9
C♯9
D♯9
E9
F♯9
13
D♯9
E9
C♯9
F♯9
C♯9
D♯9
E9
C♯9
16
F♯9
F♯9


19
C♯9 D♯9 E9 F♯9
21
E9 D♯9 C♯9 E9 F♯9
23
C♯9 D♯9 E9 F♯9
25
E9 D♯9 C♯9 E9 F♯9
27
C♯9 D♯9 E9 F♯9
29
D♯9 E9 C♯9 F♯9
31
C♯9 D♯9 E9 F♯9

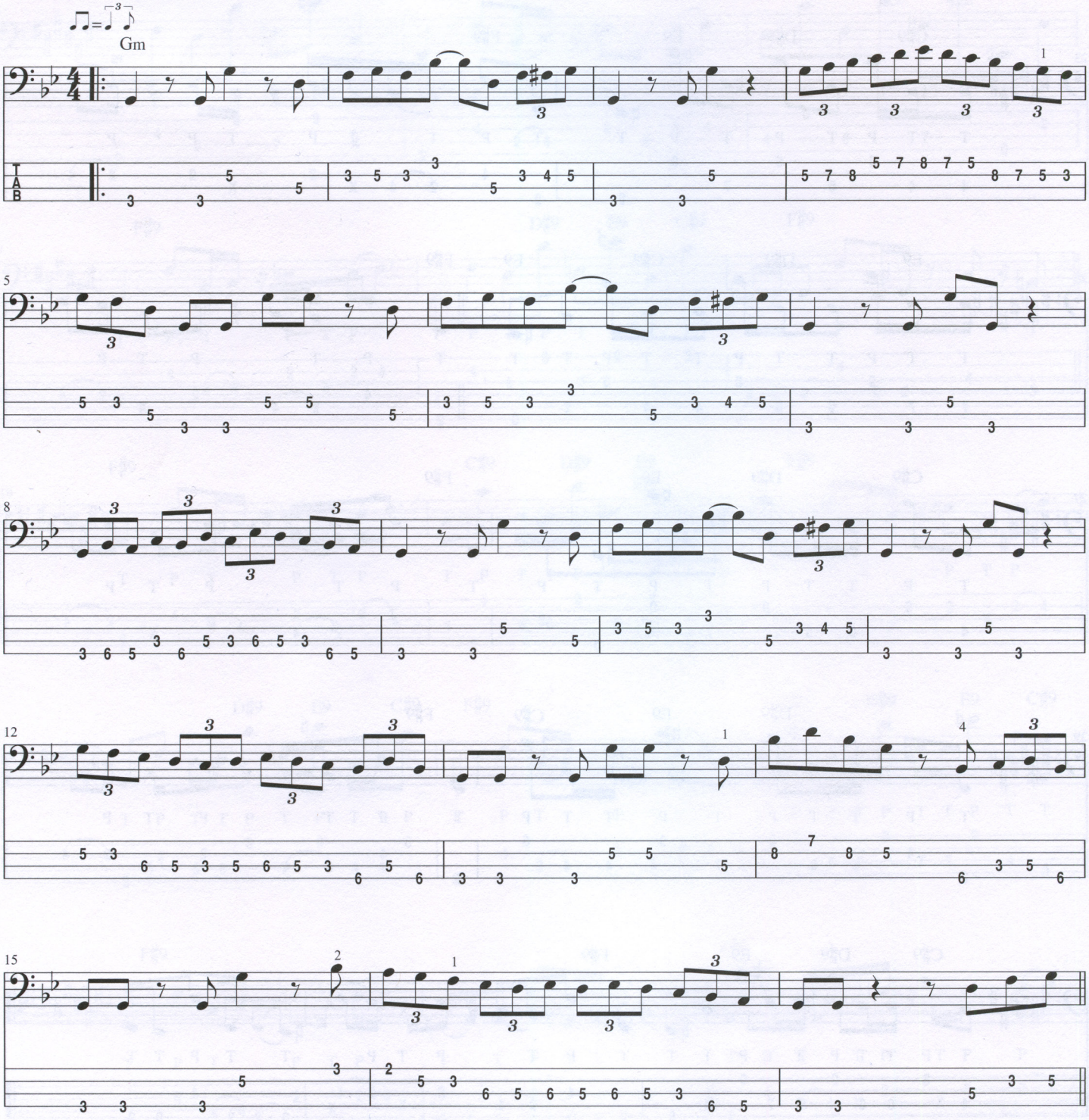
CHAPTER 5
ADVANCED BASS

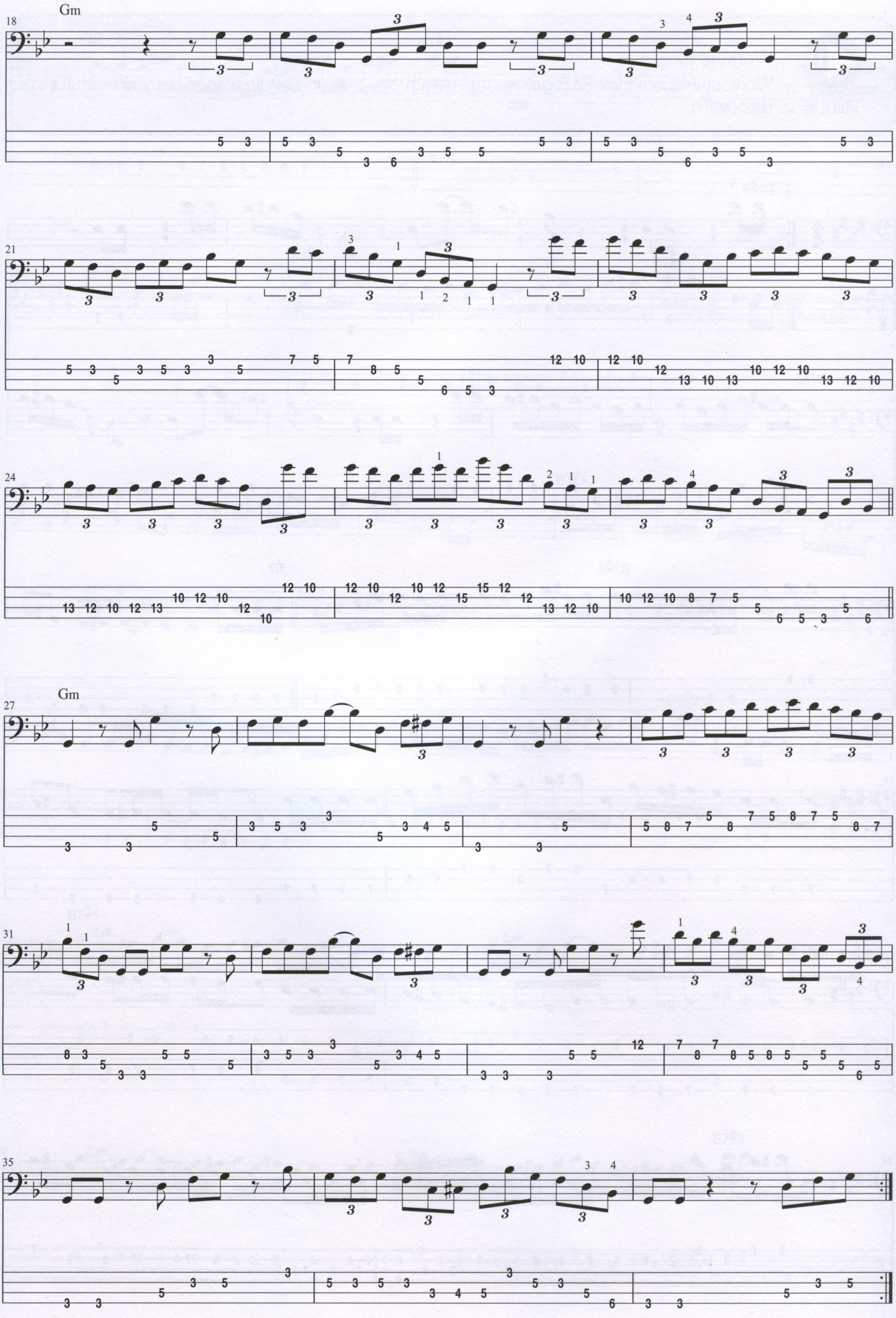
TRACK 41

Welcome to Chapter 5! Here, we'll cover all the techniques introduced in the first four chapters—chromatic notes, scales, arpeggios, string crossings, and slapping. In this chapter, however, we'll take them all up a notch (or more!) as we get into more advanced workouts and grooves. Take your time with the following examples. Make sure you practice them carefully and diligently. You'll feel and *sound* great when you get them down!

Workout 41

Let's start with a rock/blues in G minor. Ready? Let's go!

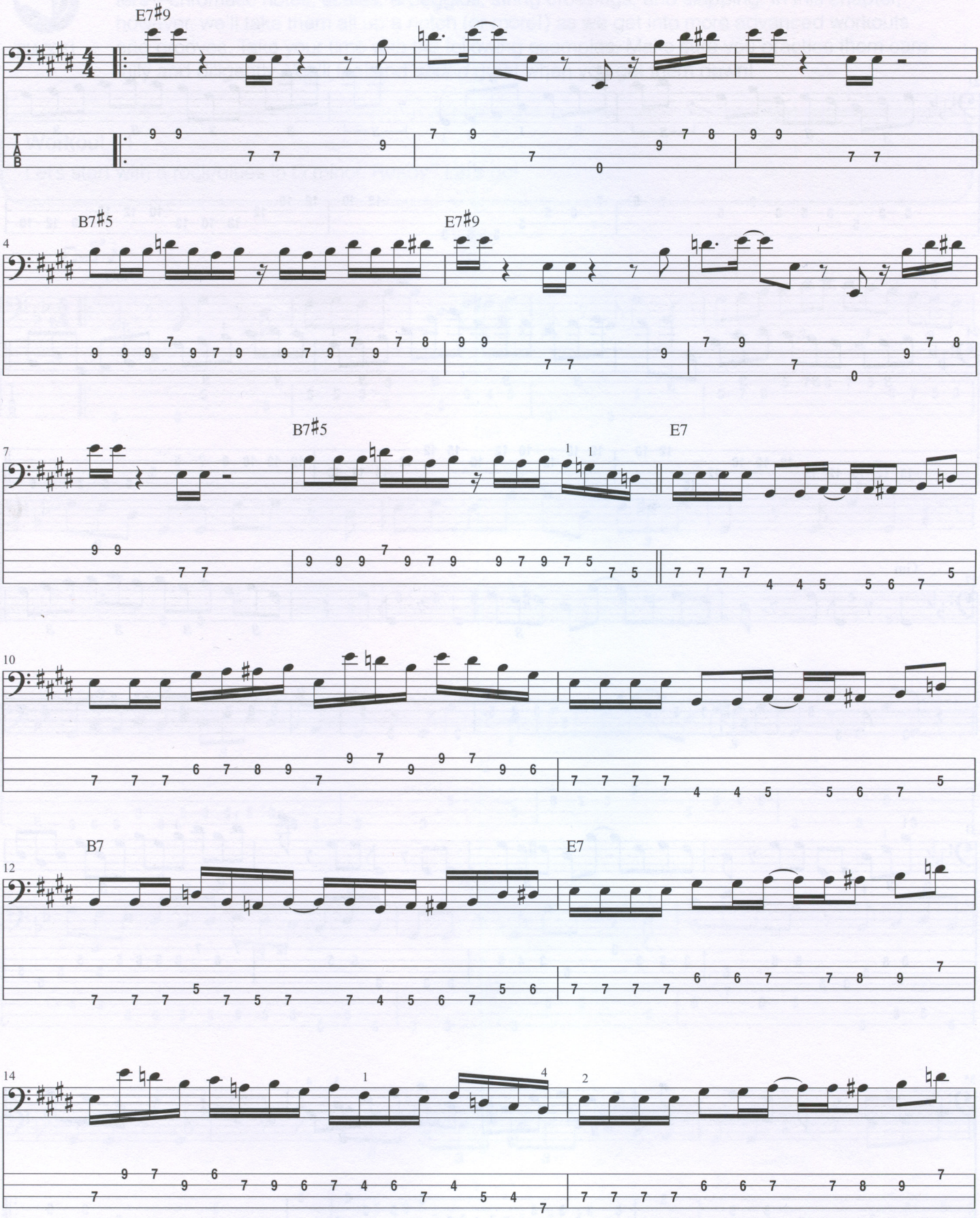


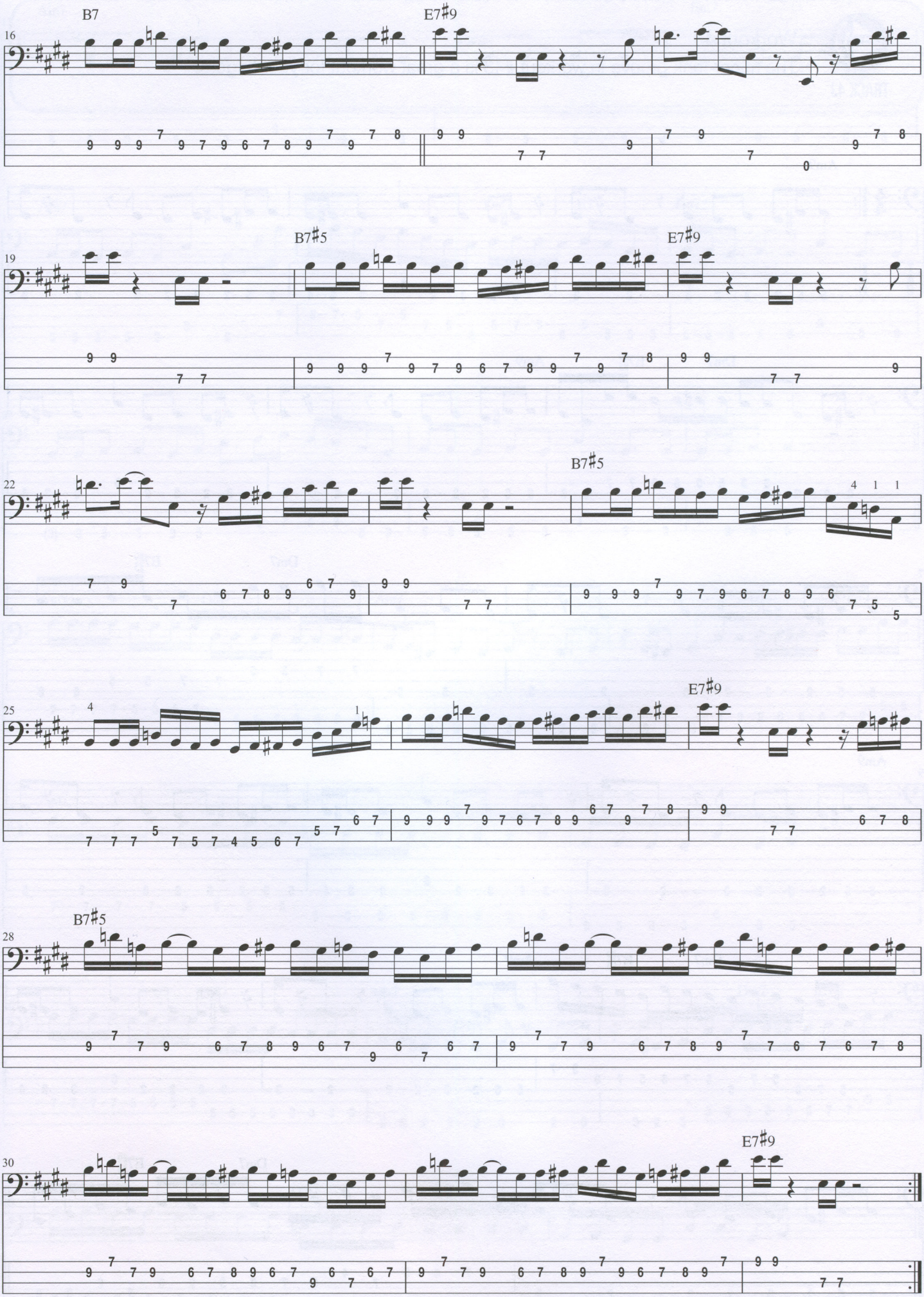

Gm
18
21
24
Gm
27
31
35

TRACK 42

Workout 42

Workout #42 is a funk/R&B groove that gets pretty busy in certain places (as you're about to discover!).

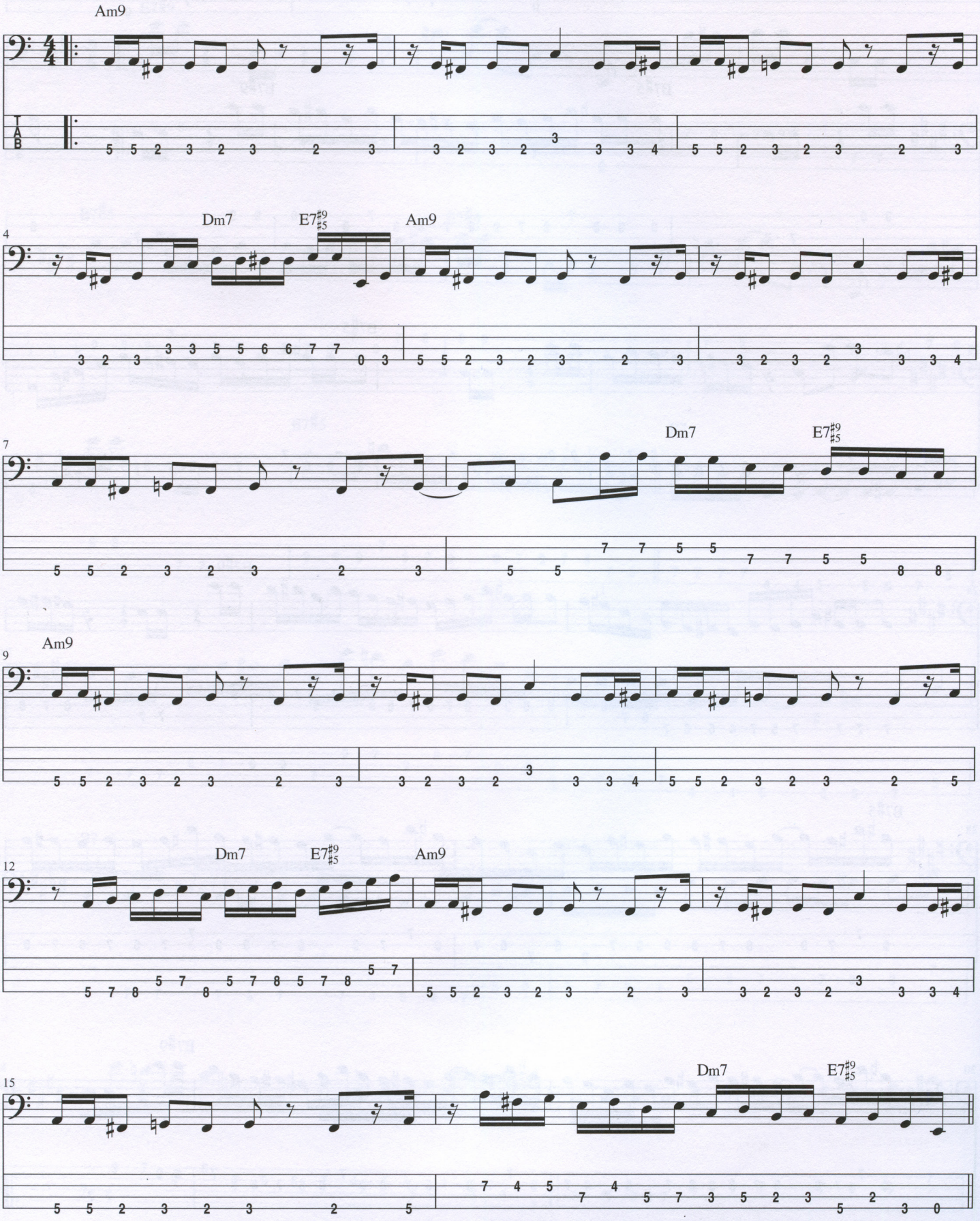


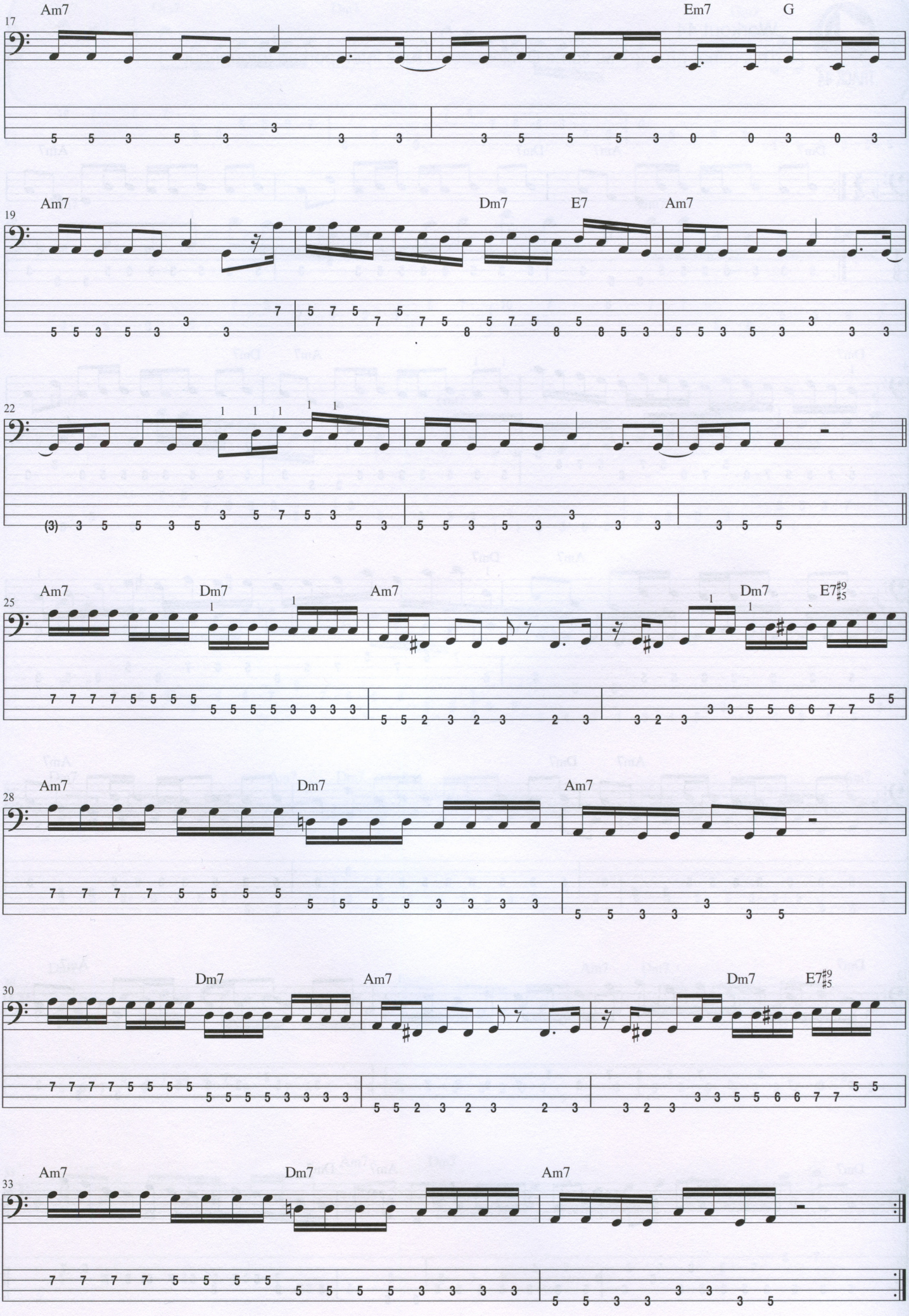

B7
E7♯9
16
B7♯5
E7♯9
19
B7♯5
22
E7♯9
25
B7♯5
28
E7♯9
30

TRACK 43

Workout 43

The minor-funk groove in workout #43 is a great workout for your fingers!

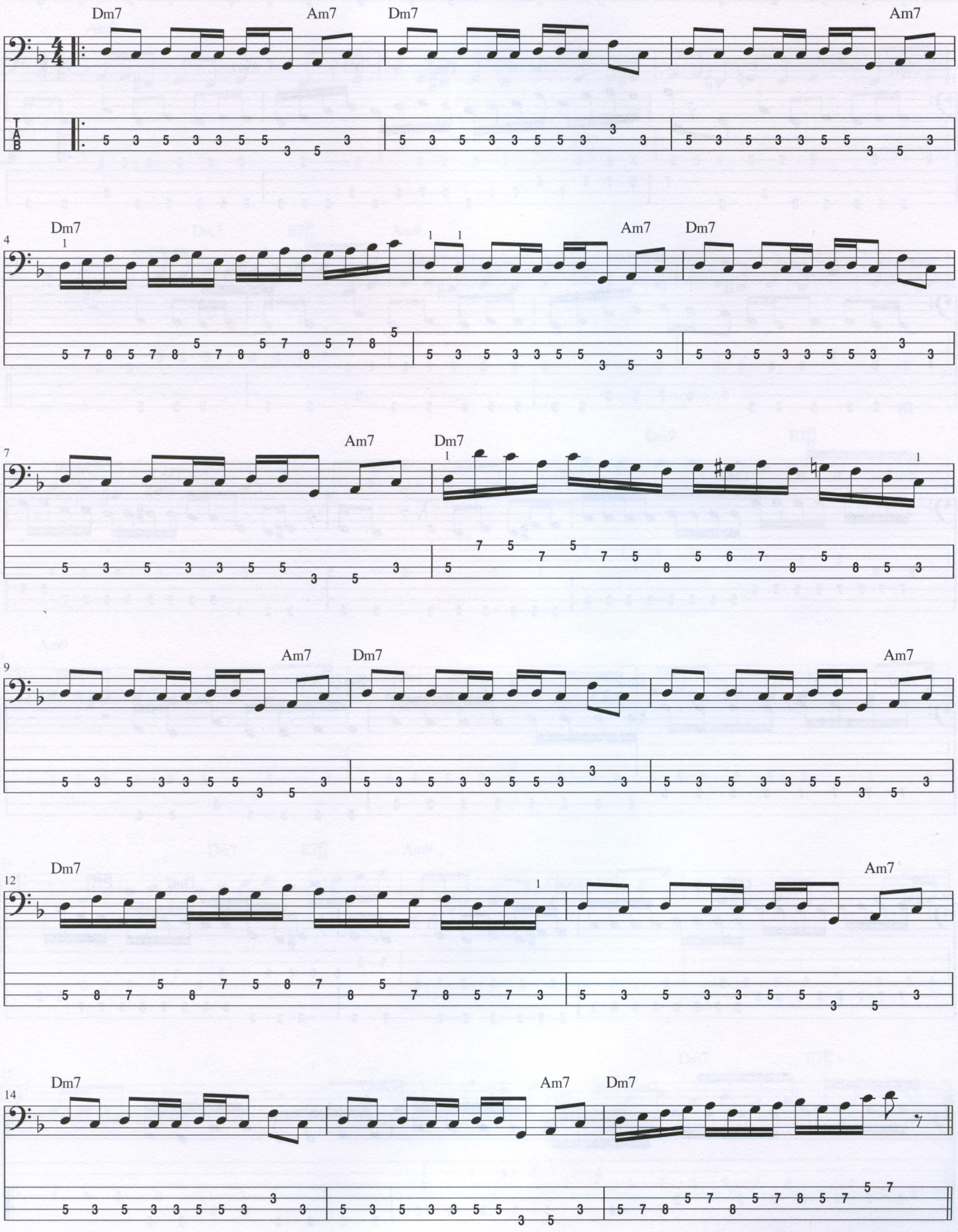


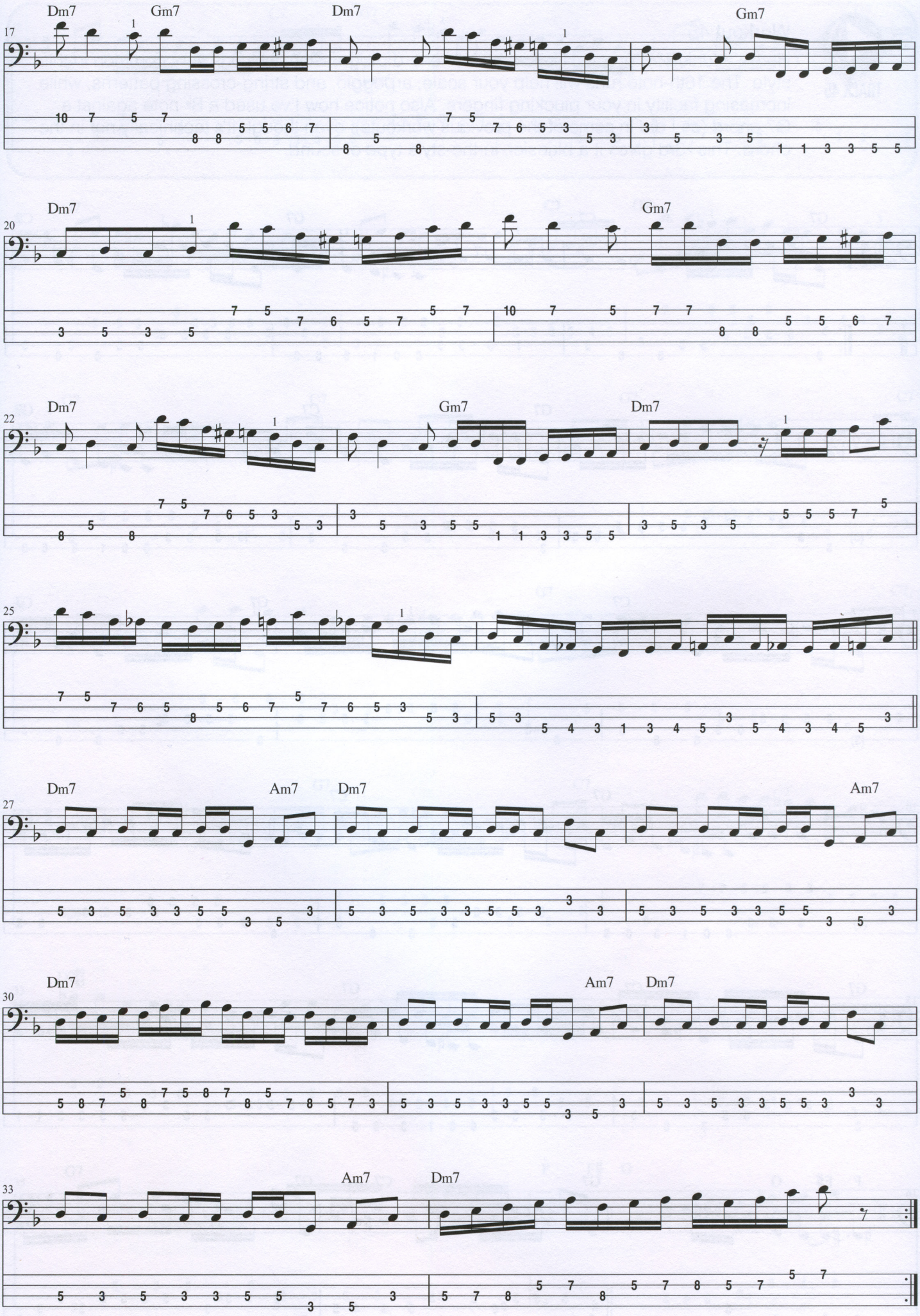

17
Am7
Em7
G
19
Am7
Dm7
E7
Am7
22
25
Am7
Dm7
Am7
Dm7
E7♯9♯5
28
Am7
Dm7
Am7
30
Dm7
Am7
Dm7
E7♯9♯5
33
Am7
Dm7
Am7

TRACK 44

Workout 44

This minor groove has some D minor scale runs interspersed throughout.

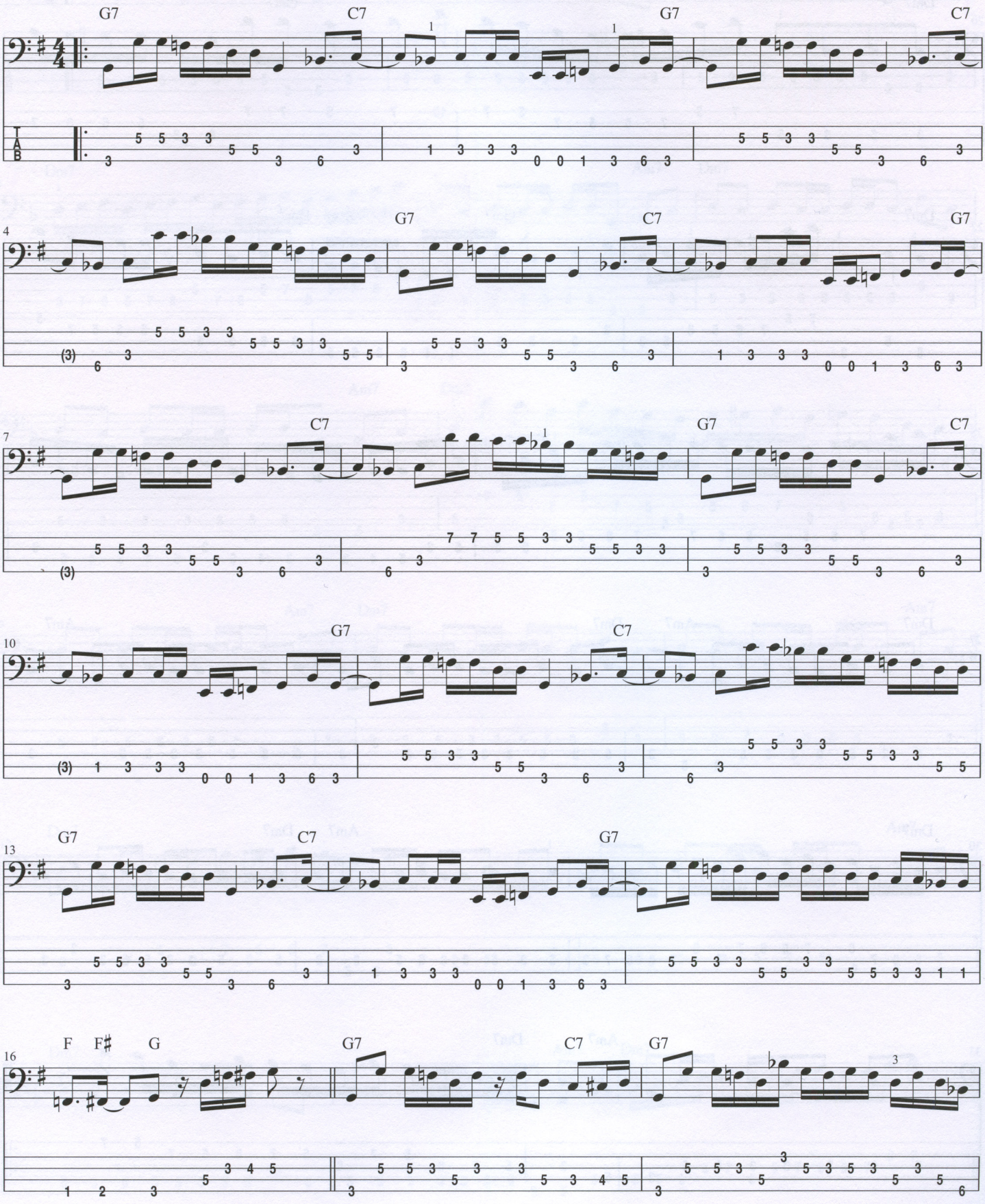


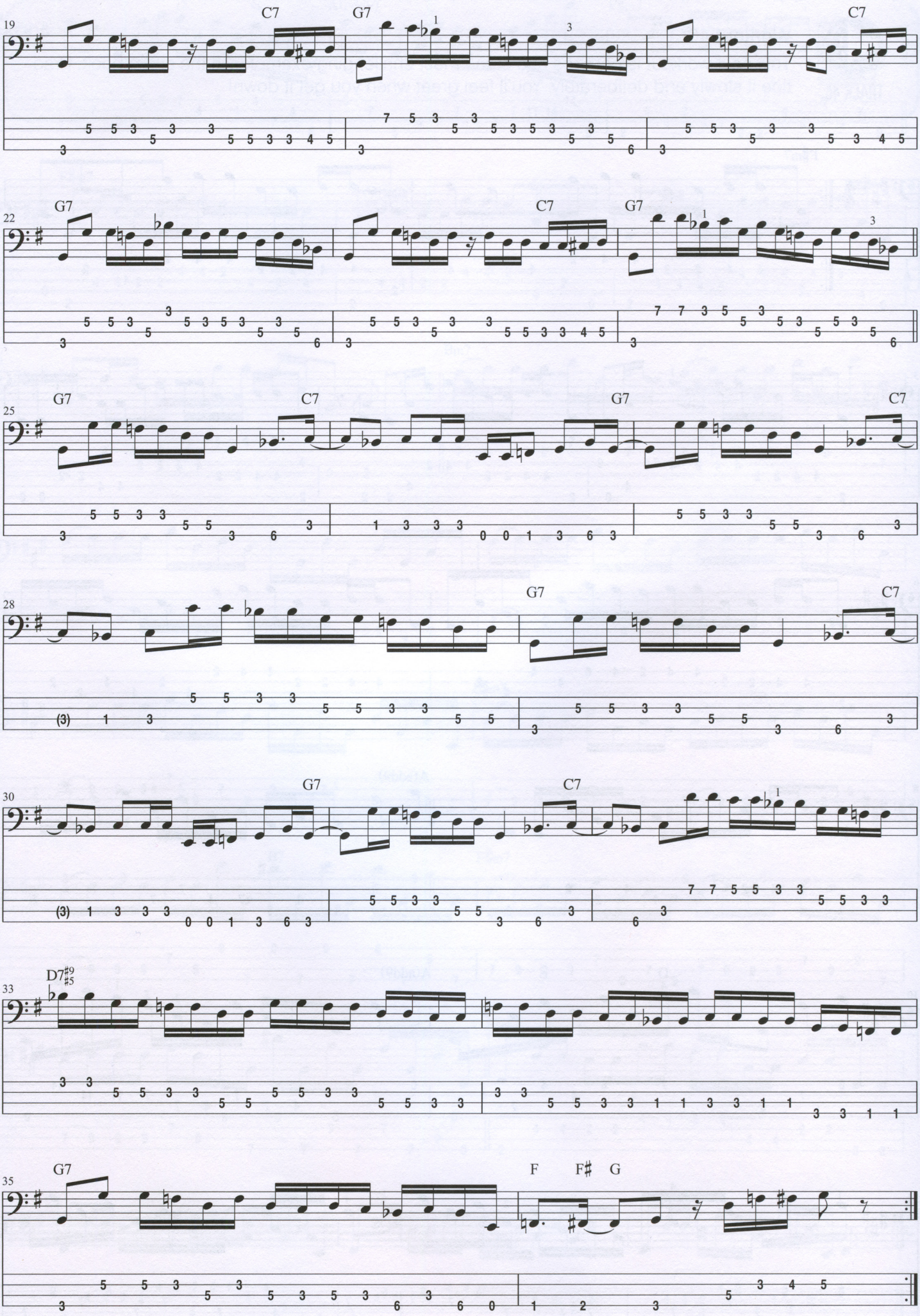

Dm7
Gm7
Dm7
Gm7
17
Dm7
Gm7
20
Dm7
Gm7
Dm7
22
25
Dm7
Am7
Dm7
Am7
27
Dm7
Am7
Dm7
30
Am7
Dm7
33

TRACK 45

Workout 45

Here's a funk/R&B groove. Notice the I–IV chord progression, which is very common in this style. The 16th-note runs will help your scale, arpeggio, and string-crossing patterns, while increasing facility in your plucking fingers. Also notice how I've used a B♭ note against a G7 chord (as I did in some of the previous workouts), even though it's technically not in the chord. This ♭3rd gives it a bluesier, in-the-style type of sound.

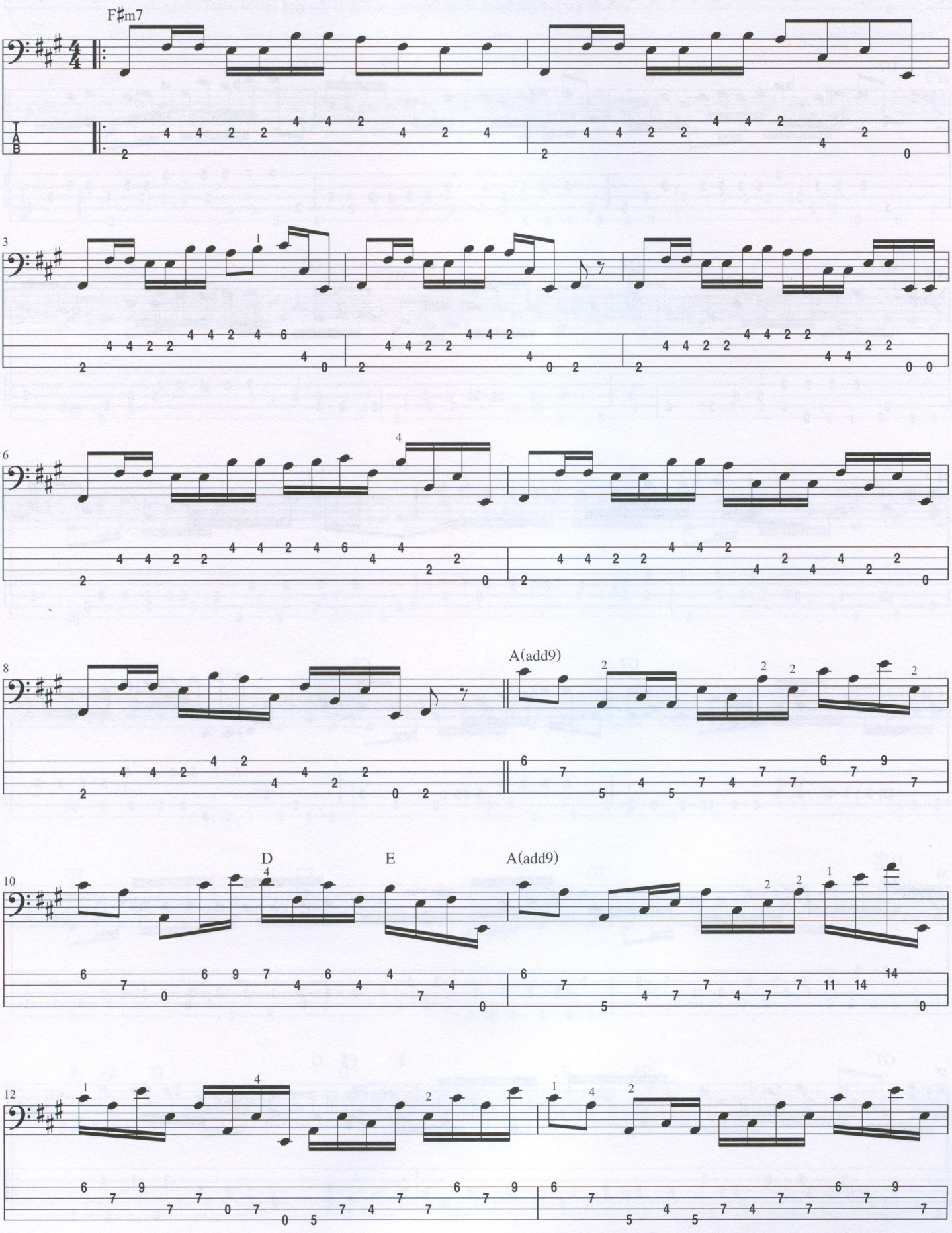


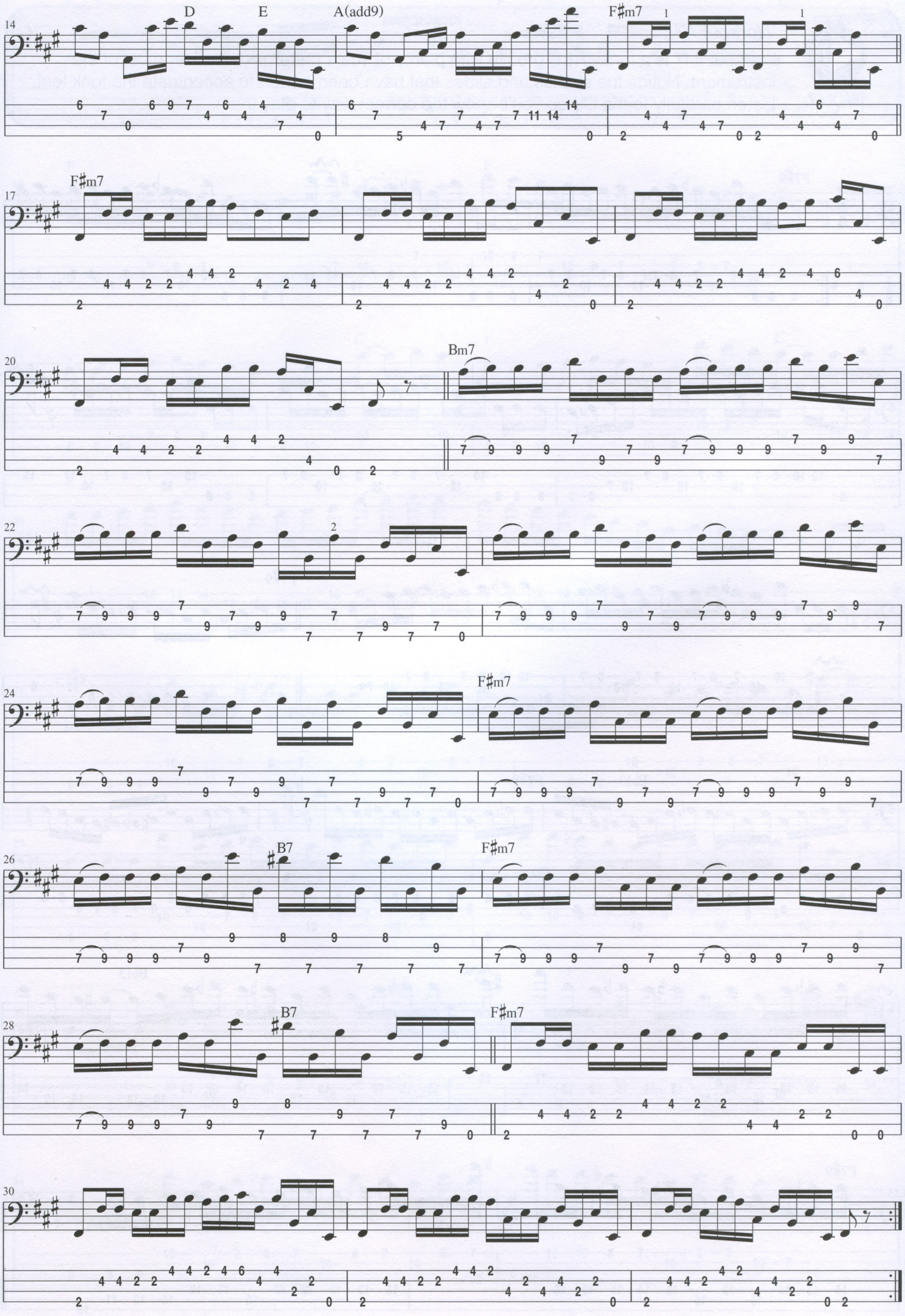

19
C7
G7
C7
22
G7
C7
G7
25
G7
C7
G7
C7
28
G7
C7
30
G7
C7
33
D7♯9♯5
35
G7
F
F♯
G

TRACK 46

Workout 46

This next workout is perhaps one of the most challenging examples in the entire book. Practice it slowly and deliberately. You'll feel great when you get it down!

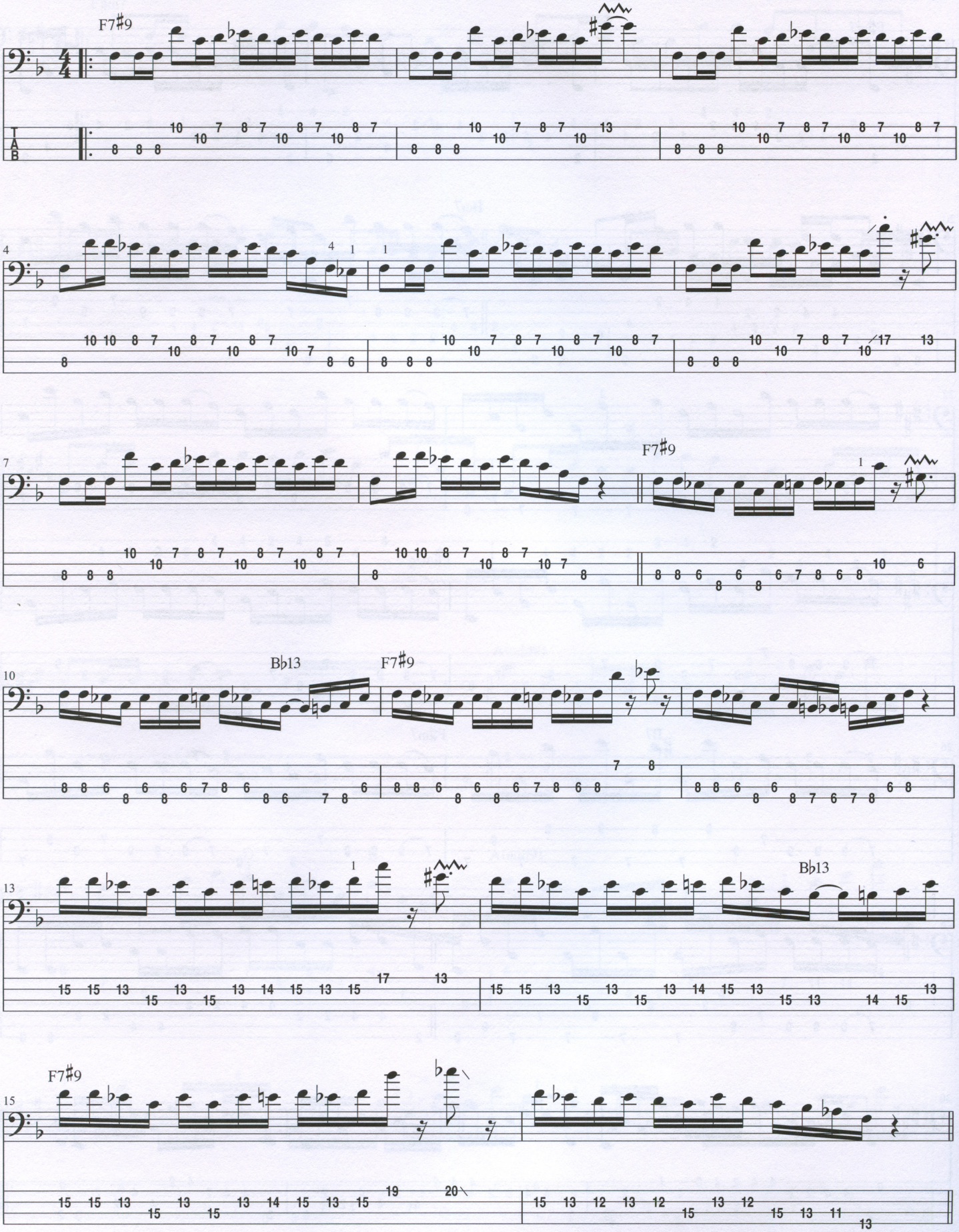


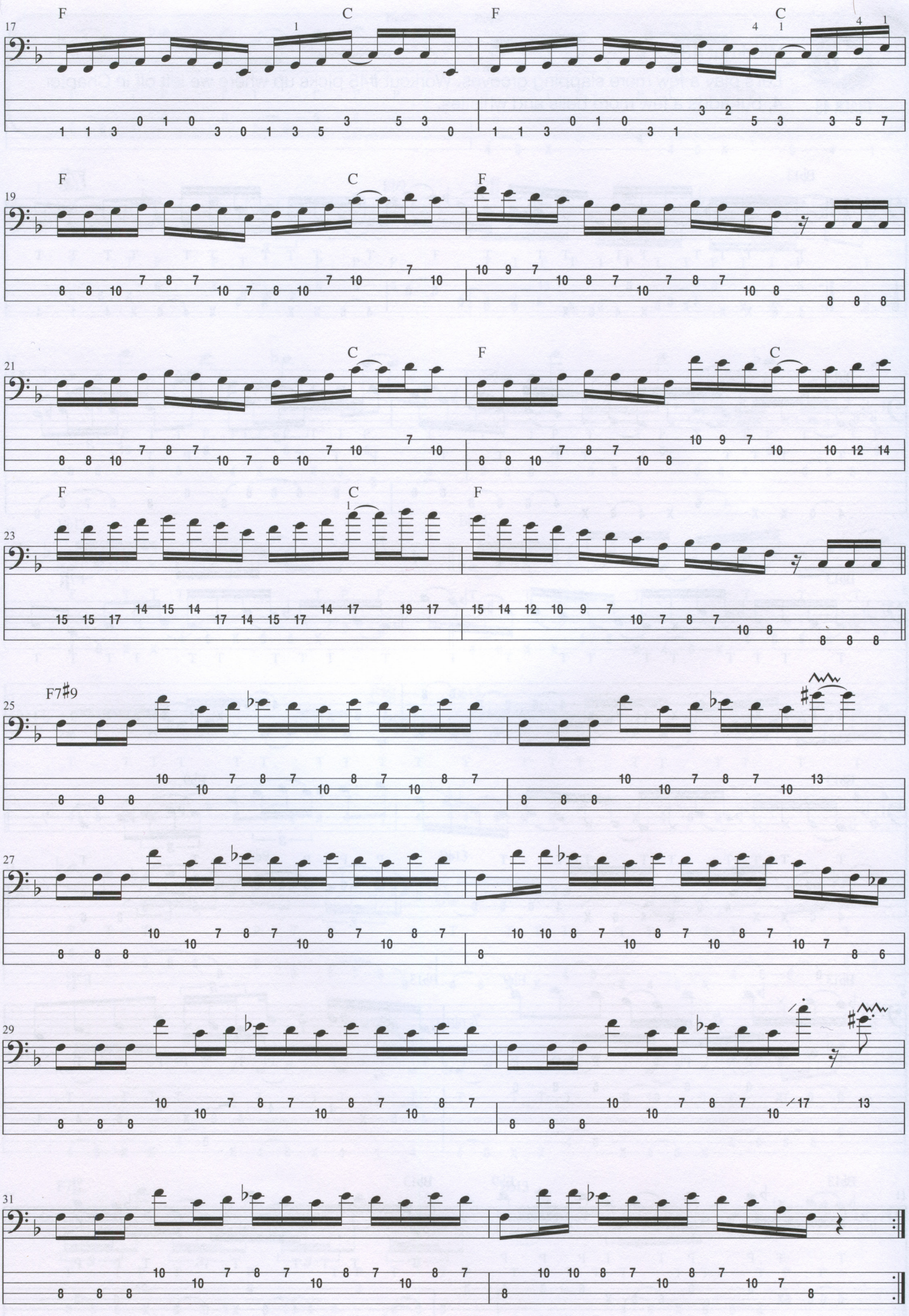

14
D
E
A(add9)
F♯m7
17
F♯m7
20
Bm7
22
24
F♯m7
26
B7
F♯m7
28
B7
F♯m7
30

TRACK 47

Workout 47

Workout #47 is a funky/R&B groove with plenty of scale patterns that cover most of the instrument. Notice the shakes and slides that have been added to accentuate the funk feel. Listen carefully to the CD so you'll know the correct way to play them.

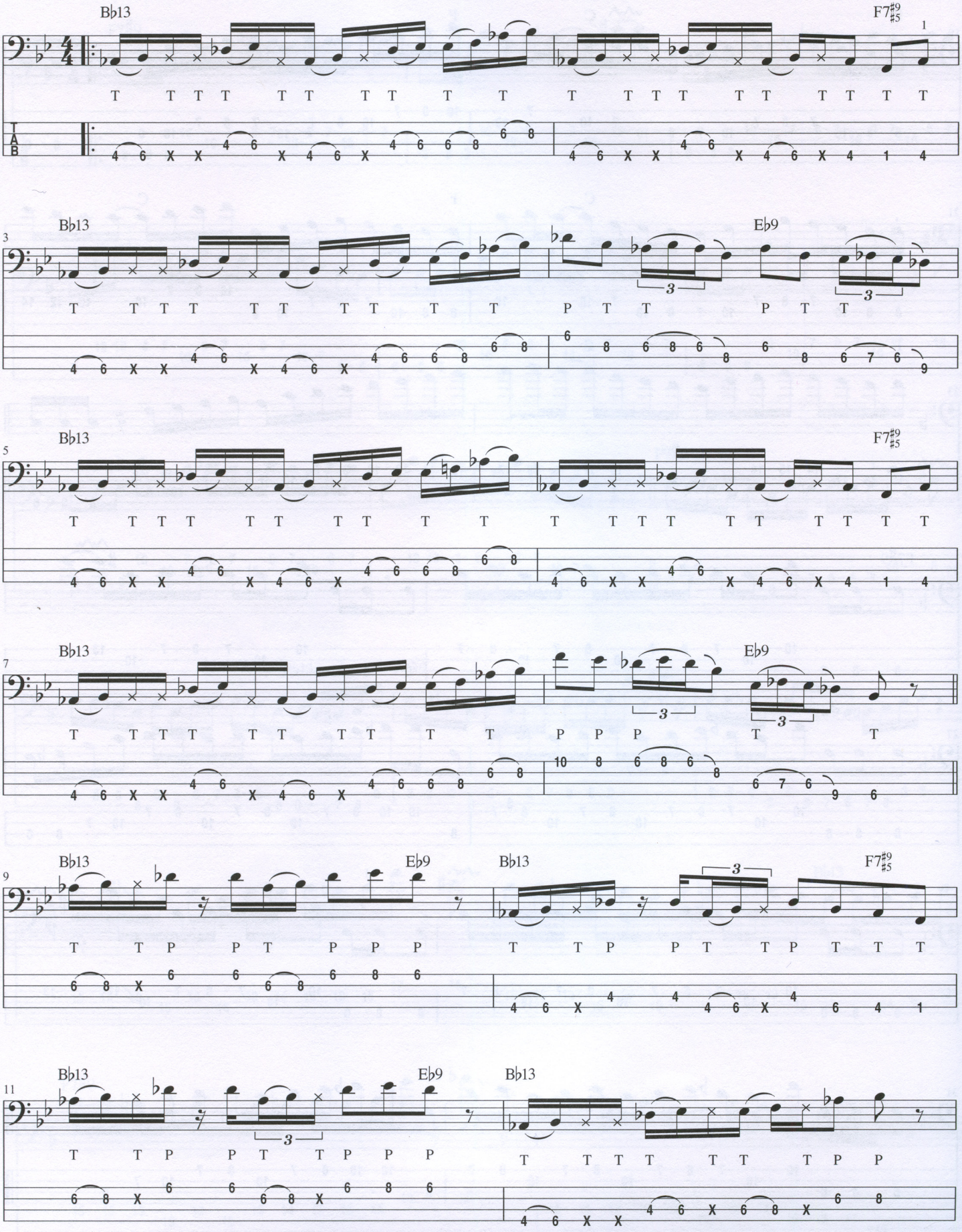


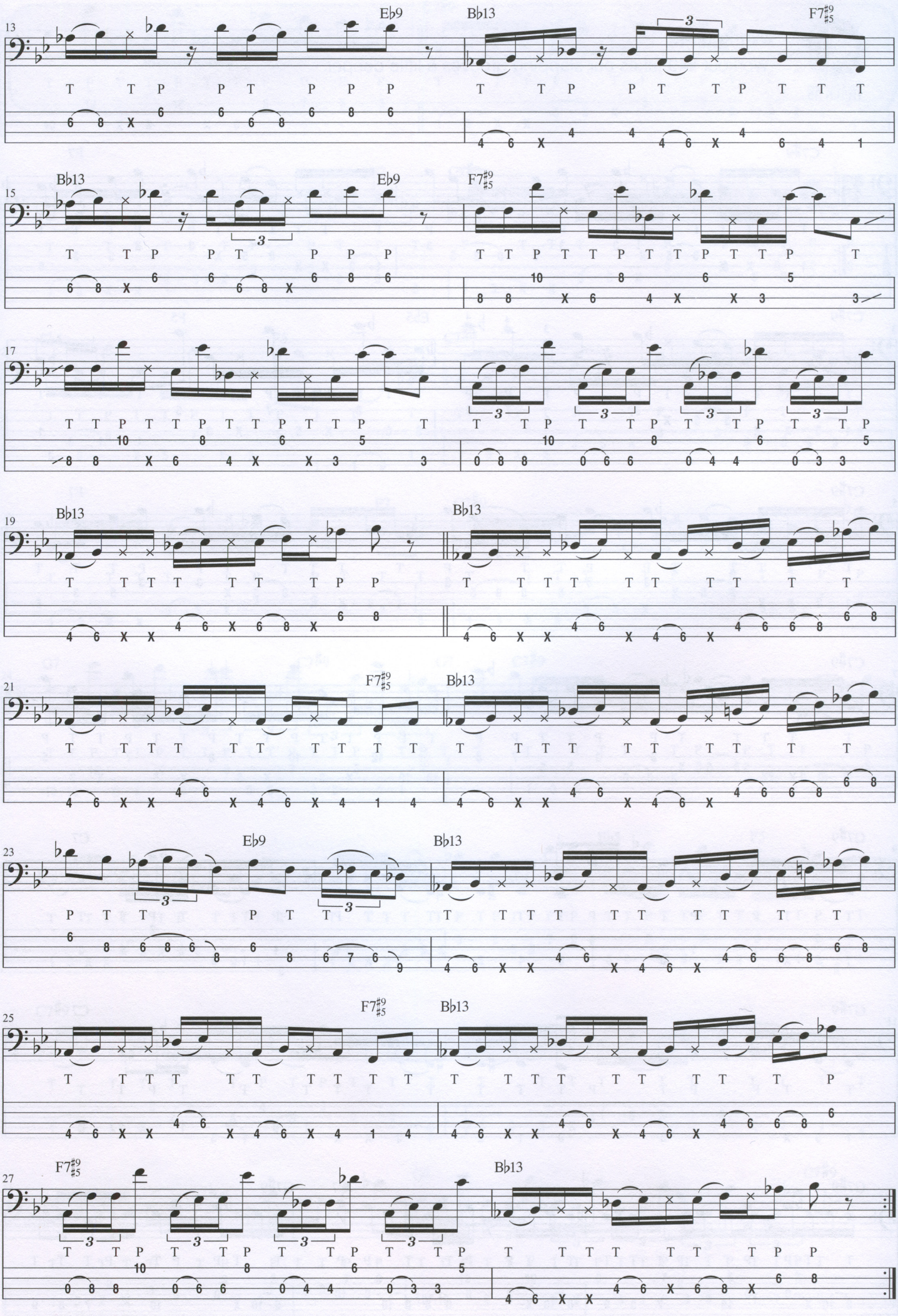

17
F
C
F
C
19
F
C
F
21
C
F
C
23
F
C
F
25
F7♯9
27
29
31

TRACK 48

Workout 48

Let's play a few more slapping grooves. Workout #48 picks up where we left off in Chapter 4, but adds a few more bells and whistles.

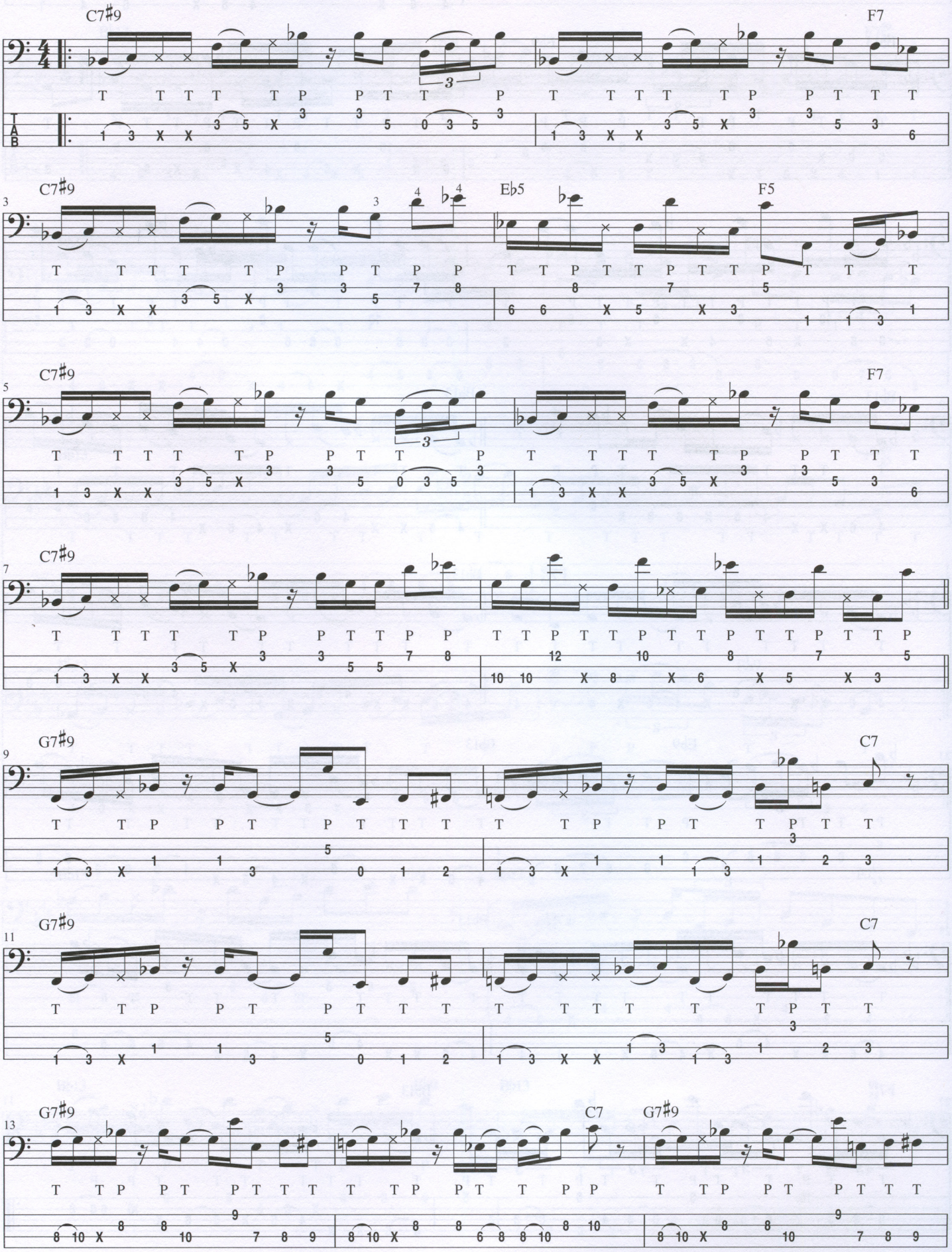


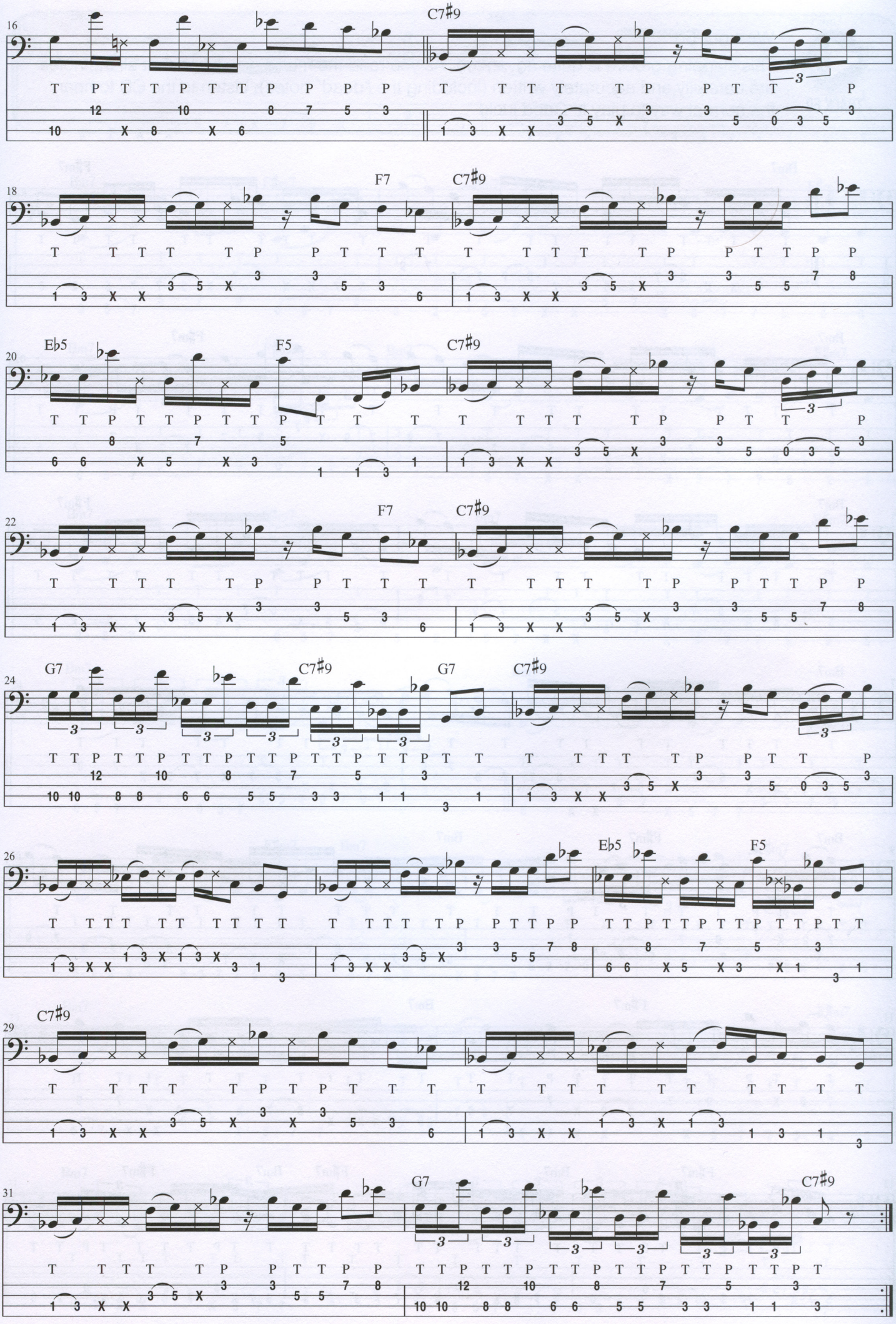

13
Eb9
Bb13
F7#9 #5
15
Bb13
Eb9
F7#9 #5
17
19
Bb13
Bb13
21
F7#9 #5
Bb13
23
Eb9
Bb13
25
F7#9 #5
Bb13
27
F7#9 #5
Bb13

TRACK 49

Workout 49

Workout #49 takes our slapping grooves a little deeper.

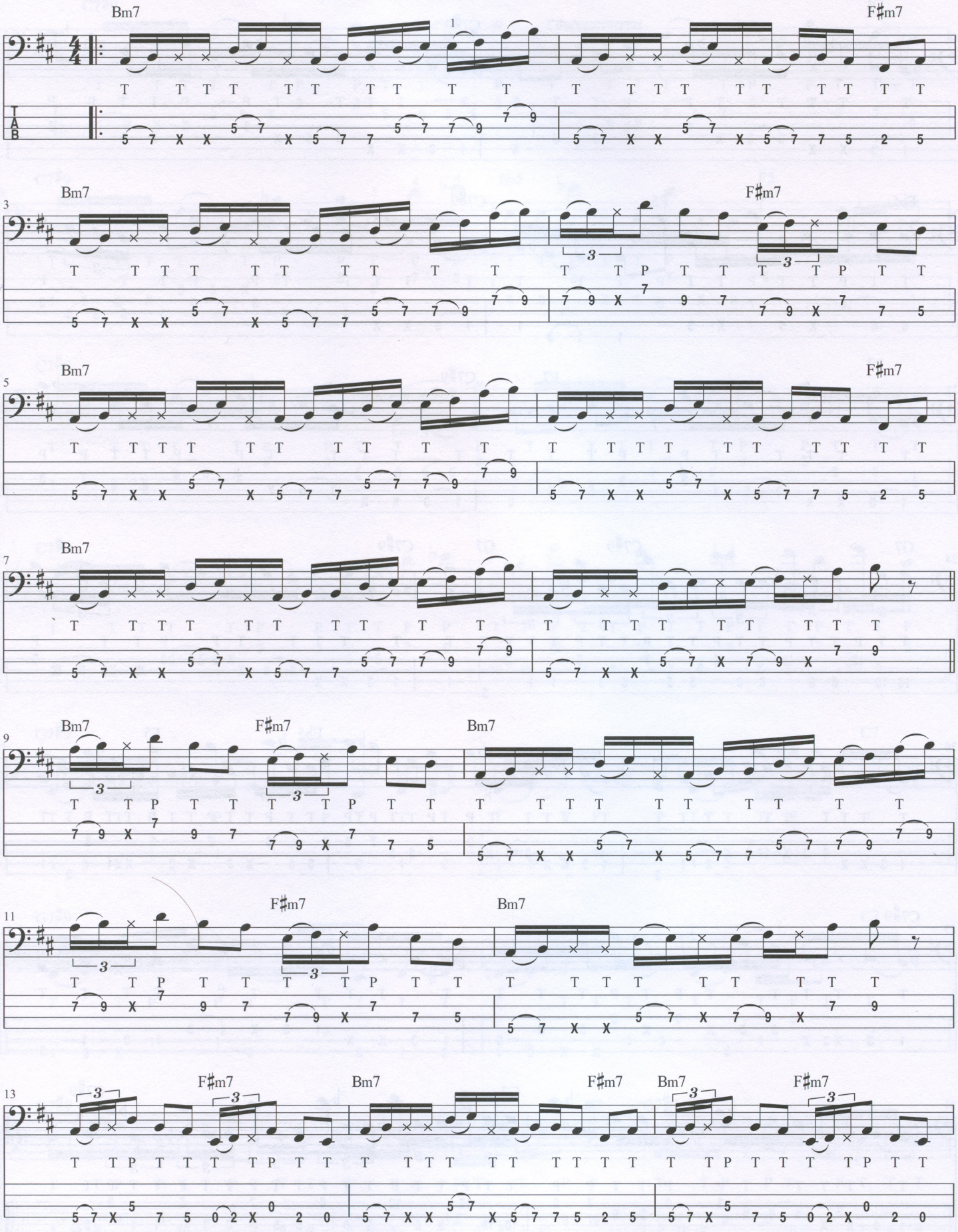


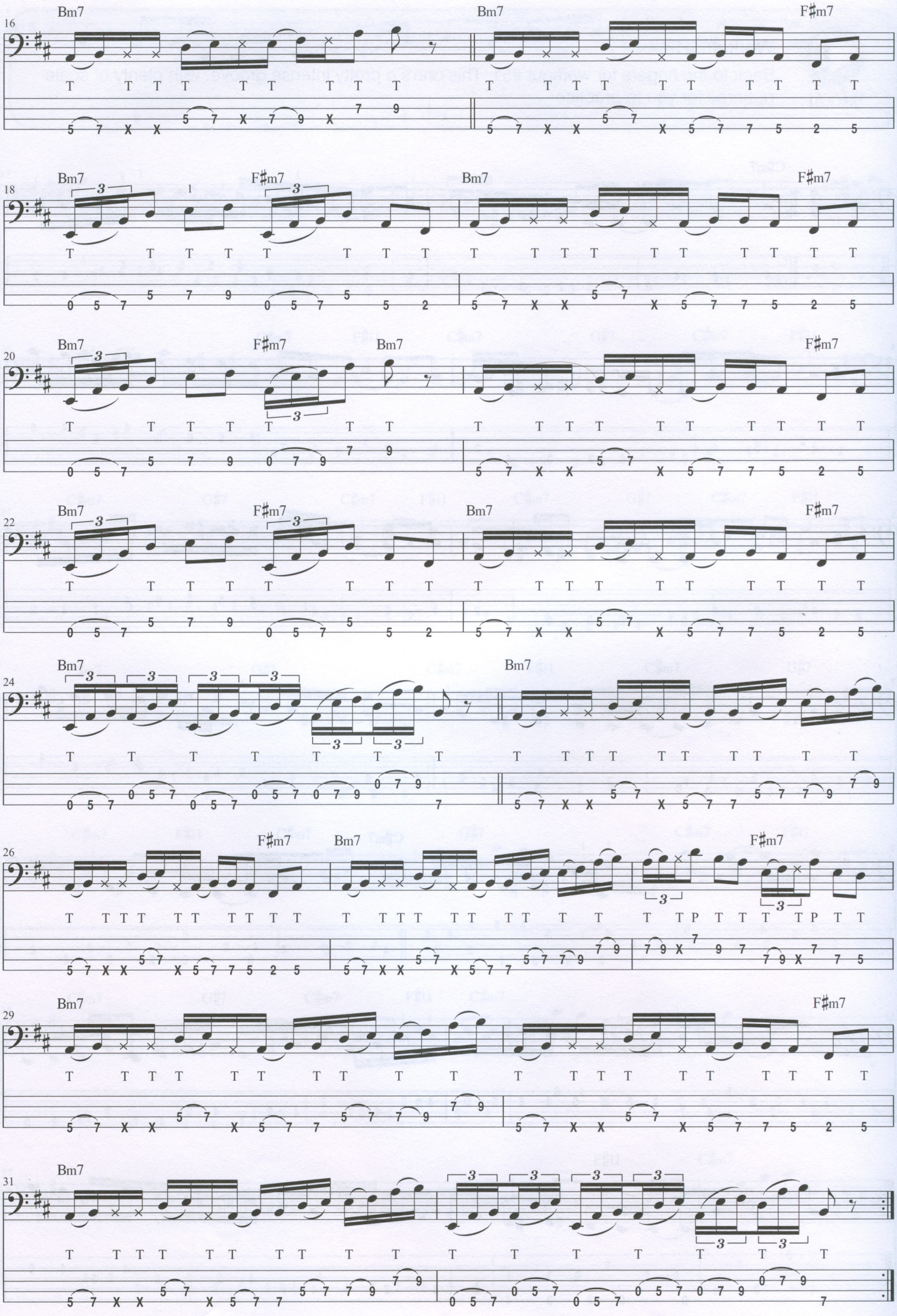

16
C7♯9
18
F7
C7♯9
20
E♭5
F5
C7♯9
22
F7
C7♯9
24
G7
C7♯9
G7
C7♯9
26
E♭5
F5
29
C7♯9
31
G7
C7♯9

TRACK 50

Workout 50

This slapping groove is quite advanced. As you read the music, you'll find that all the notes are carefully and accurately written (including the "dead" notes). Listen to the CD to hear the correct way to play it. Good luck!

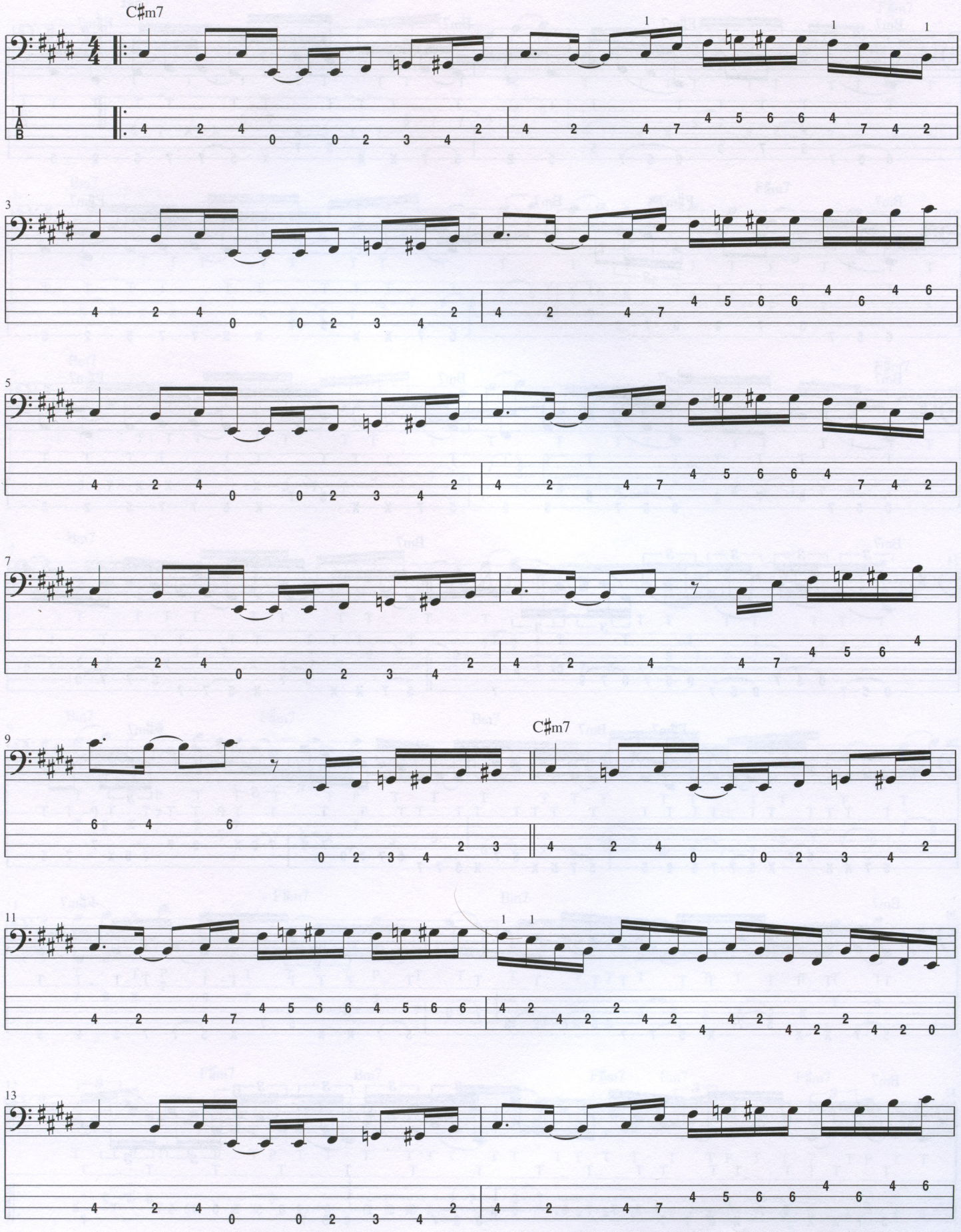


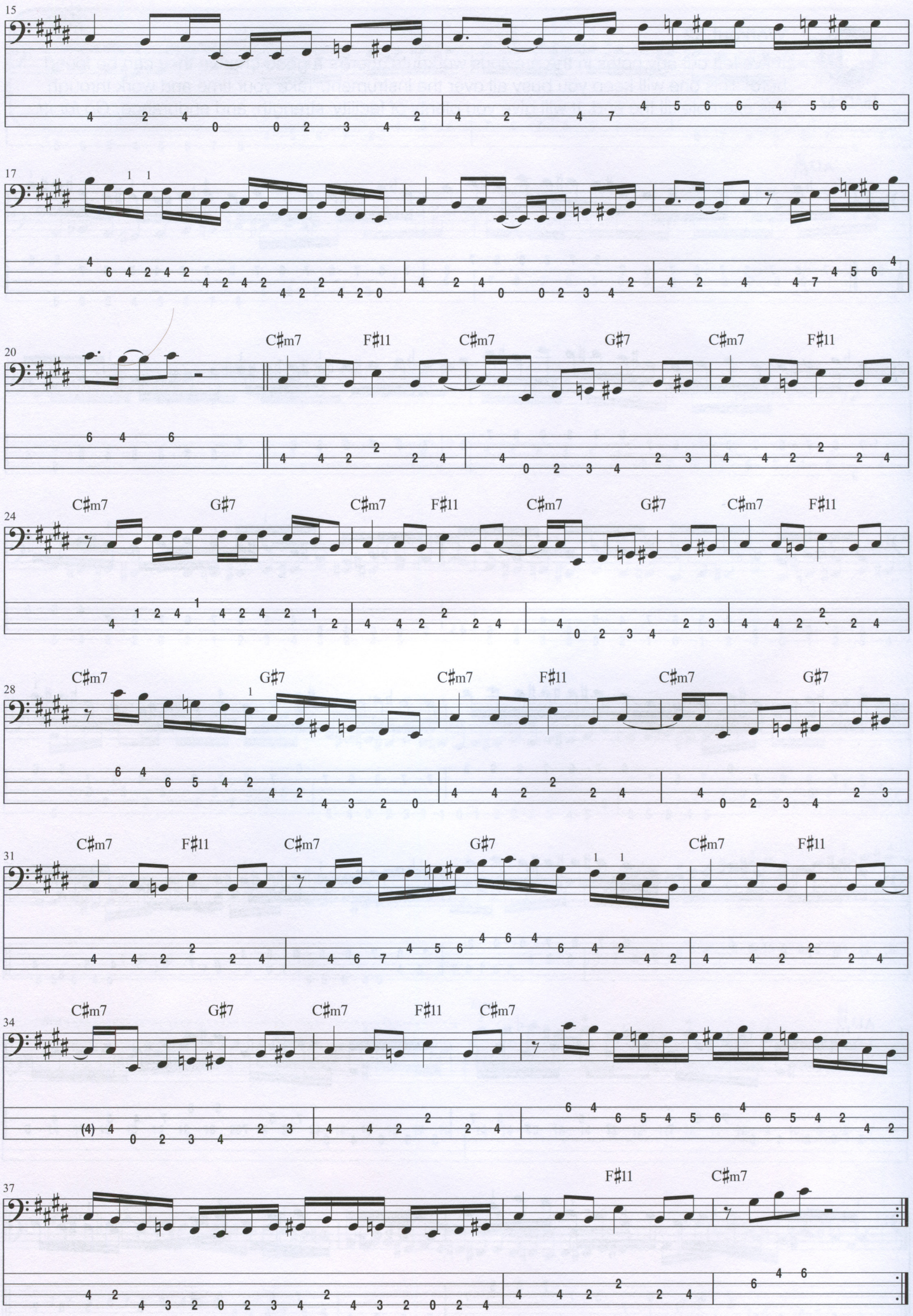

16
Bm7
Bm7
F♯m7
18
Bm7
F♯m7
Bm7
F♯m7
20
Bm7
F♯m7
Bm7
F♯m7
22
Bm7
F♯m7
Bm7
F♯m7
24
Bm7
Bm7
26
F♯m7
Bm7
F♯m7
29
Bm7
F♯m7
31
Bm7

TRACK 51

Workout 51

Back to the fingers for workout #51. This one's a pretty intense groove, with plenty of scale patterns for you to practice!

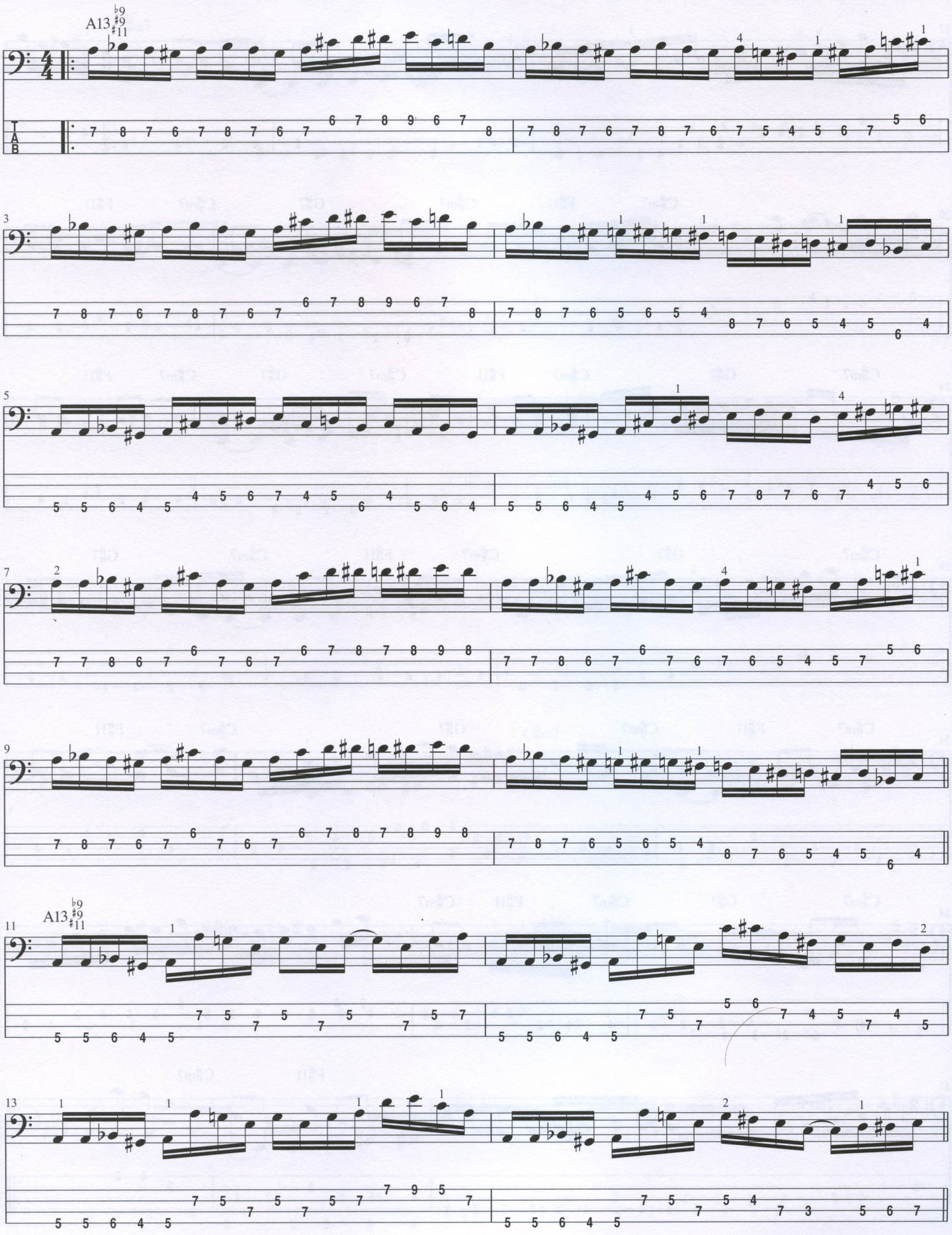


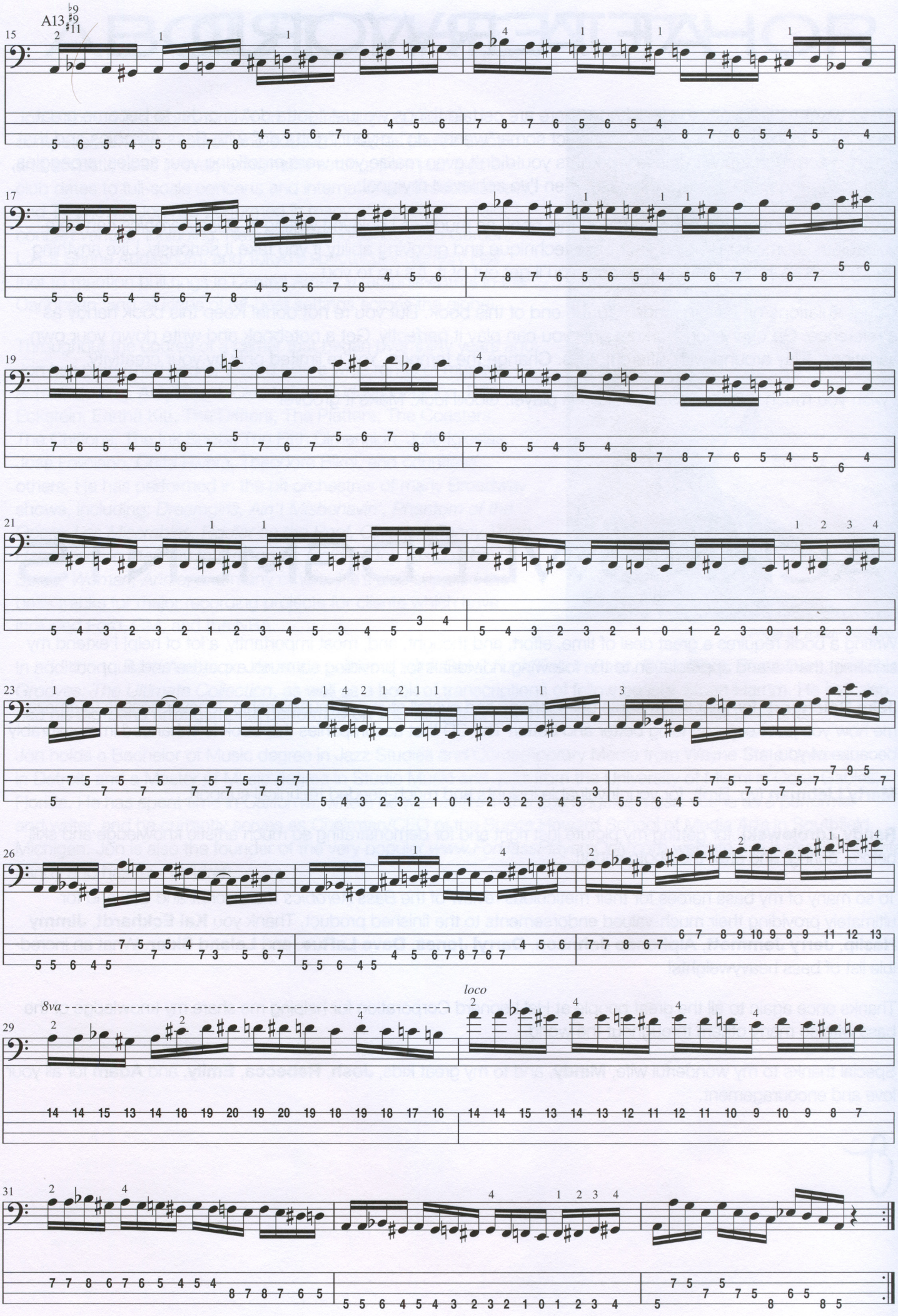

15
17
20
C♯m7
F♯11
C♯m7
G♯7
C♯m7
F♯11
24
C♯m7
G♯7
C♯m7
F♯11
C♯m7
G♯7
C♯m7
F♯11
28
C♯m7
G♯7
C♯m7
F♯11
C♯m7
G♯7
31
C♯m7
F♯11
C♯m7
G♯7
C♯m7
F♯11
34
C♯m7
G♯7
C♯m7
F♯11
C♯m7
37
F♯11
C♯m7

TRACK 52

Workout 52

If I've left out any notes in the previous workouts, there's a good chance they can be found here! This one will keep you busy all over the instrument. Take your time and work through this example till the end. It will give you plenty of facility, strength, and endurance. *Go for it!*




A13♭9♯9♯11
15
17
19
21
23
26
8va
loco
29
31

AFTERWORD

We all want to groove, yet we all know there are certain things we just "gotta do" in order to become great musicians. Hopefully, I've helped you inject some "wanna do" in your "gotta do" with *Bass Aerobics* and that you had so much fun with these workouts you didn't even realize you were practicing your scales, arpeggios, string crossings, etc. If that's the case, then I've achieved my goal.

I hope you've enjoyed working through this book as much as I enjoyed writing it. *Bass Aerobics* can be a valuable resource for building your bass technique and grooving ability if you take it seriously. Like anything else, the more you put into it, the more you'll get out of it. It's up to you.

Congratulations on having made it to the end of this book. But you're not done! Keep this book handy as a reference. Go over each workout until you can play it perfectly. Get a notebook and write down your own variations. Play around with different keys. Change the tempos. You're limited only by your creativity.

I wish you much success as a great bass player. Good luck. Make it groove!

ACKNOWLEDGMENTS

Writing a book requires a great deal of time, effort, and thought, and, most importantly, a lot of help! I extend my sincerest thanks and appreciation to the following individuals for providing so much expertise and support:

Jake Reichbart, for your impeccable guitar chops and overall stunning musicianship. It never ceases to amaze me how you just keep sounding better and better! The CD that accompanies this book is enhanced immeasurably because of you.

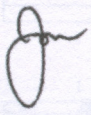
Marty Liebman (yo, Bro!), for your invaluable insights and much-needed technical support.

Randy Zdrojewski, for getting my picture just right and for demonstrating so much artistic knowledge and skill before, during, and after the photo shoot!

To so many of my bass heroes for their meticulous review of the *Bass Aerobics* manuscript and CD, and for ultimately providing their much-valued endorsements to the finished product. Thank you **Kai Eckhardt**, **Jimmy Haslip**, **Jerry Jemmott**, **Alphonso Johnson**, **Darryl Jones**, **Dave LaRue**, and **Leland Sklar**. What an incredible list of bass heavyweights!

Thanks once again to all the great people at Hal Leonard Corporation for helping me share my knowledge of the bass with so many others throughout the world.

Special thanks to my wonderful wife, **Mindy**, and to my great kids, **Josh**, **Rebecca**, **Emily**, and **Adam** for all your love and encouragement.



ABOUT THE AUTHOR

Jon Liebman is a world-renowned, award-winning bassist, composer, arranger, author, and educator. He has played electric and acoustic bass in every imaginable setting, from jazz gigs and club dates to full-scale concerts and internationally broadcast radio and TV shows. Jon has performed in many of the world's major concert venues, including: New York's Madison Square Garden, L.A.'s Shrine Auditorium, and Tokyo's spectacular Suntory Hall (not to mention bull rings in Central America, amphitheaters in the Caribbean, and all kinds of off-beat settings across the globe).

Photo by Randy Zdrojewski

Throughout the course of a career that began over thirty years ago, Jon has performed and/or toured with a wide range of musical acts, including: Amy Grant, Cleo Laine, Buddy DeFranco, Billy Eckstein, Eartha Kitt, The Drifters, The Platters, The Coasters, The Chiffons, The Ink Spots, The Fifth Dimension, Julio Iglesias, Jose Feliciano, Chita Rivera, Theodore Bikel, and countless others. He has performed in the pit orchestras of many Broadway shows, including: *Dreamgirls, Ain't Misbehavin', Phantom of the Opera, Les Miserables, Fiddler on the Roof, Oliver!, A Funny Thing Happened on the Way to the Forum, Golden Boy, Kiss of the Spider Woman, Annie*, and many others. He's also supplied the bass tracks for major recording projects for clients which have included Ford, GM, and the NBA.

In addition to *Bass Aerobics*, Jon is the author of *Funk Bass, Funk/Fusion Bass, Rock Bass, Blues Bass,* and *Bass Grooves: The Ultimate Collection*, as well as a book of transcriptions of fellow bassist Stuart Hamm. He has also had his big-band arrangements performed on *The Tonight Show, The Late Show,* and other programs.

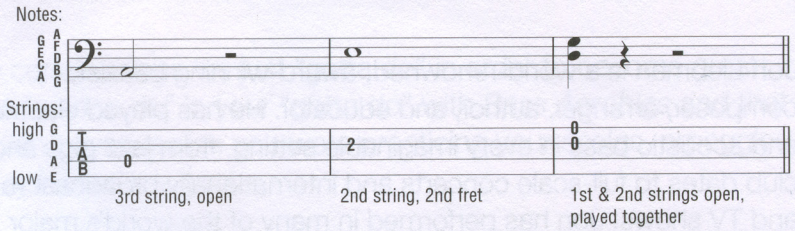
Jon holds a Bachelor of Music degree in Jazz Studies and Contemporary Media from Wayne State University in Detroit, and a Master of Music degree in Studio Music and Jazz from the University of Miami in Coral Gables, Florida. He has spent time in California, where he was active in the Los Angeles music scene as a performer and writer, and he currently serves as Chairman/CEO of the Specs Howard School of Media Arts in Southfield, Michigan. Jon is also the founder of the very popular *www.ForBassPlayersOnly.com* website. He lives with his wife Mindy and has four children.

BASS NOTATION LEGEND

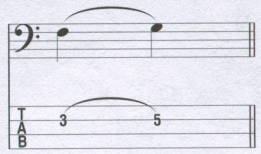
Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

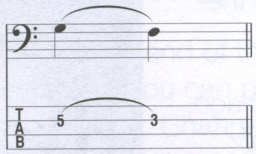
TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.



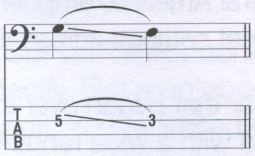
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



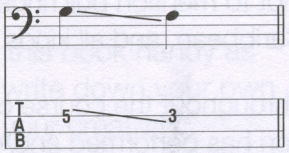
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



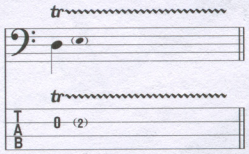
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



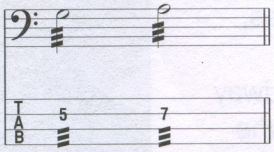
SHIFT SLIDE: Same as legato slide, except the second note is struck.



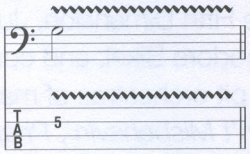
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



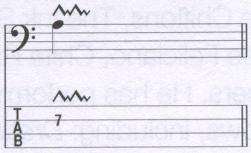
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



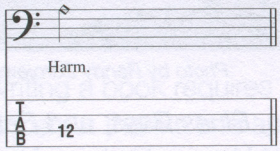
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



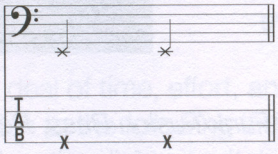
SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.



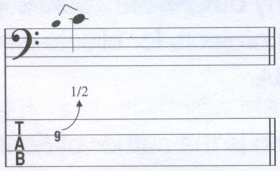
NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



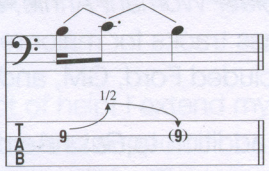
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



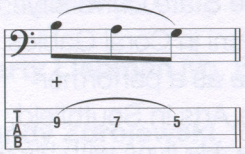
BEND: Strike the note and bend up the interval shown.



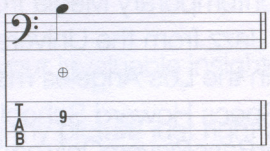
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



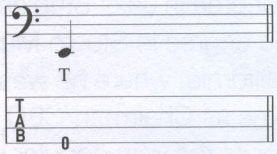
RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.



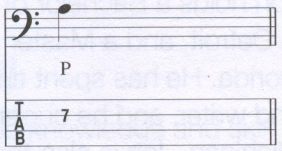
LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.



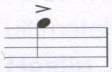
SLAP: Strike ("slap") string with right-hand thumb.



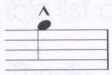
POP: Snap ("pop") string with right-hand index or middle finger.



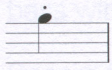
Additional Musical Definitions



(accent) • Accentuate note (play it louder).



(accent) • Accentuate note with great intensity.



(staccato) • Play the note short.

• Downstroke

• Upstroke

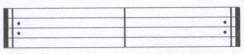
D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda,***" then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end)

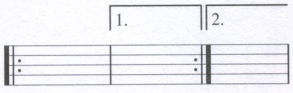
Bass Fig. • Label used to recall a recurring pattern.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

tacet • Instrument is silent (drops out).



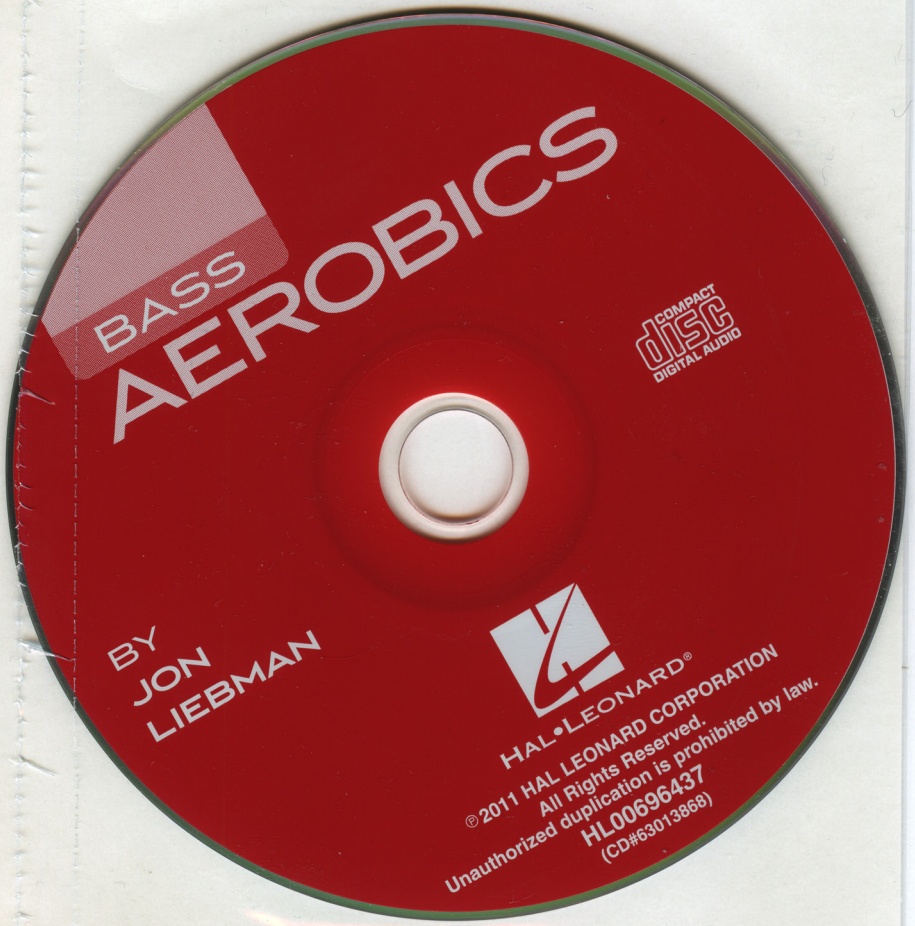
• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).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Jon Liebman is a world-renowned, award-winning bassist, composer, arranger, author, and educator. He has played electric and acoustic bass in every imaginable setting, from jazz gigs and club dates to full-scale concerts and internationally-broadcast radio and TV shows. Jon currently serves as Chairman/CEO of the Specs Howard School of Media Arts in Southfield, Michigan.

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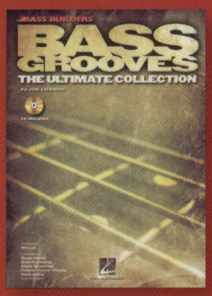

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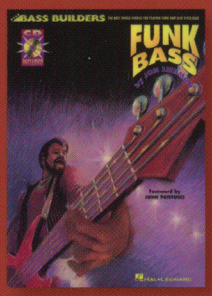

Funk Bass
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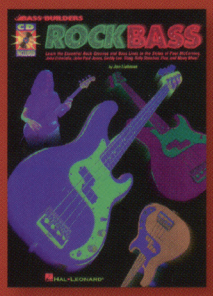

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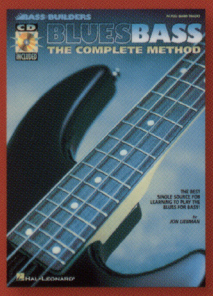

Blues Bass
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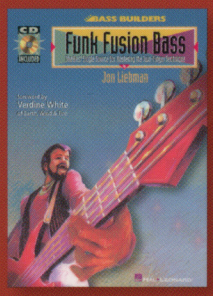

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